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CONTEMPORARY AMERICAN LITERATURE

BIBLIOGRAPHIES AND STUDY OUTLINES

BY
JOHN MATTHEWS MANLY
AND
EDITH RICKERT

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HOW TO USE THIS BOOK

THIS book is intended as a companion volume to *Contemporary British Literature;* but the differences between conditions in America and in England have made it necessary to alter somewhat the original plan.

In America today we have a few excellent writers who challenge comparison with the best of present-day England. We have many more who have been widely successful in the business of making novels, poems, plays, which cannot rank as literature at all. In choosing from such a large number a list for study, it is our hope that we have not omitted the name of any author who counts as a force in our developing literature; but, on the other hand, it is undoubtedly true that we have excluded many writers whose work compares favorably with that of some on the list. Our choice has been governed by two principles: (1) To include experimental work—work dealing with fresh materials or attempting new methods—rather than better work on familiar patterns; and (2) to represent varying tendencies in the literary effort of our country today rather than work that ranks high in popular taste. The task of doing justice to every writer is impossible; but we have been primarily concerned not with writers but with readers—those who wish guidance to the best that there is in our literature and to the signs that point to the future.

The word *contemporary* we have interpreted arbitrarily to mean since the beginning of the War, excluding writers who died before August, 1914, and living authors who have produced no work since then. Space limitations made it impossible to go back to the beginning of the century, and no other date since then is so significant as 1914.

The biographical material is limited to information of interest for the interpretation of work. The bibliographies

are selective except in the case of the more important authors, for whom they are, for the student's purpose, complete. The following items have usually been omitted: (1) books privately printed; (2) separate editions of works included in larger volumes; (3) unimportant or inaccessible works; (4) works not of a literary character; (5) English reprints; (6) editions other than the first. Exceptions to this plan explain themselves.

The stars (*) are merely guides to the reader in long bibliographies and bibliographies containing works of very unequal merit.

The Suggestions for Reading given in the case of the more important authors are intended for students who need and desire guidance. It is our hope that these hints and questions may lead to discussion and differences of opinion, for dissent is the guidepost to truth. As far as possible, we have avoided statement of our own opinions.

The Studies and Reviews are the meagre result of long search in periodical literature. The fact that the photograph and the personal note bulk far more largely than criticism in America needs no comment here.

Supplementary to the alphabetical list of authors with material for study, which constitutes the body of the book, are the classified indexes. These are intended for use in planning courses of study. The classification according to form suggests the limitation of work to poets, dramatists, novelists, short-story writers, essayists, critics, writers on country life, travel, and Nature, humorists, "columnists," and writers of biography and autobiography. In this connection should be noted the supplementary list of poets whose names have not been included in our list but whose work can be studied in one or more of the anthologies indicated.

The classification according to birthplace (in some cases information could not be obtained) furnishes material for the study of local groups of writers.

The classification according to subject matter (including the use of local color and background), although it is neces-

sarily incomplete, will, it is hoped, suggest courses of reading on these bases.

Preceding the alphabetical list of authors are bibliographies of different types, which should be of use in the finding of material: lists of indexes and critical periodicals; of general works of reference discussing the period; of collections of poems, plays, short-stories, and essays; and of bibliographies of short plays and short stories.

Our thanks for criticisms and suggestions are due to Professors Robert Herrick, Robert Morss Lovett, and Percy Holmes Boynton.

To Mr. G. Teyen, of the Chicago Public Library, we are indebted for continual help in procuring books, verifying references, and, in general, for putting the resources of the library at our disposal.

INDEXES AND CRITICAL PERIODICALS

Indexes

American Library Association Index, (to 1900).....A. L. A. I.
Supplement, 1901–1910.....A. L. A. Supp.
Annual Literary Index (1892–1904).....A. L. I.
Continued as Annual Library Index, 1905–1910.....A. L. I.
Dramatic Index, 1909–.....D. I.
Published with Annual Magazine Subject Index.
Magazine Subject Index: Boston, 1908.....M. S. I.
Continued by Annual Magazine Subject Index, 1909–.A. S. I.
Poole's Index to Periodical Literature, 1802–1881.....Poole
Supplements, 1882–1906; 1907–1908.....Poole Supp.
Reader's Guide to Periodical Literature, 1900–.....R. G.
Supplement, 1907–1915, 1916–1919.....R. G. Supp.
Continued as International Index to Periodicals, 1921– .I. I. P.

Periodicals

(The initials following the abbreviated titles of the periodicals refer to the indexes in which they are listed.)

The *Book Review Digest*, 1905——, contains summaries of important reviews in periodicals and newspapers.

Academy: London (ceased 1916)—Acad.
American Catholic Quarterly Review: Philadelphia—Amer. Cath. Quar.
Athenæum: London—Ath.—A. L. I. Combined with Nation (London), Feb. 19, 1921.
Atlantic Monthly: Boston—Atlan.—R. G.; A. S. I.
Bellman: Minneapolis, Minn. (ceased 1919).
Booklist (A. L. A.): Chicago.
Bookman: New York—Bookm.—R. G.
Bookman: London—Bookm. (Lond.)—D. I.; A. S. I.
Book News: Philadelphia—Book News Mo.
Boston Transcript: Boston—Bost. Trans.
Catholic World: New York—Cath. World.
Century: New York—Cent.—R. G.
Chapbook (a Monthly Miscellany): London.
Columbia University Quarterly: New York—Columbia Univ. Quar.

Contemporary Review: London and New York—Contemp.—R. G.; A. S. I.
Craftsman: New York.
Includes some literary studies.
Critic: New York—R. G.
Current Literature: New York (name changed to Current Opinion, 1913)—Cur. Lit.—R. G.
Current Opinion: New York—Cur. Op.—R. G.
Dial: New York—Dial—R. G.
Double-Dealer: New Orleans (1921——).
Drama: Washington—Drama—R. G. S.
Dublin Review: London—Dub. R.—D. I.; A. S. I.; R. G. S.
Edinburgh Review: Edinburgh—Edin. R.
Egoist: London (1914——).
Includes art, music, literature, emphasizing especially new movements.
English Review: London (1908——)—Eng. Rev.—R. G. S.; D. I.; A. S. I.
Fortnightly Review: London and New York—Fortn.—R. G.; A. S. I.
Forum: New York—R. G.; A. S. I.
Freeman: New York (1920——).
Harper's Magazine: New York—Harp.
Independent: New York—Ind.—R. G.
Literary Digest: New York—Lit. Digest—R. G.
Literary Review of the New York Evening Post: New York (1921——). —Lit. Rev.
Little Review: Chicago.
Littell's Living Age: Boston—Liv. Age—R. G.
Reprints from the best periodicals.
London Mercury: London (1919——)—Lond. Merc.
Critical review, established in 1919, edited by J. C. Squire.
London Times Literary Supplement: London—Lond. Times—A. S. I.
Manchester Guardian: Manchester, England—
The best English provincial paper for reviews.
Nation: London—Nation (Lond.)—A. S. I. See Athenæum.
Nation: New York—Nation—R. G.
New Republic: New York (1914–)—New Repub.—R. G.
New Statesman: London (1913–)—New Statesman—R. G. S.; A. S. I.
New York Eve. Post. *See* Literary Review.
New York Times Review of Books: New York—N. Y. Times.
Nineteenth Century and After: London and New York—19th Cent.—R. G.; A. S. I.
North American Review: New York—No. Am.—R. G.; A. S. I.
Outlook: New York.
Poet Lore: Boston—Poet Lore—R. G. S.

Poetry: Chicago—Poetry—R. G.
Quarterly Review: London and New York—Quar.—R. G.; A. S. I.
The Review: New York—a weekly journal of political and general discussion.
Changed its name June, 1920, to Weekly Review.
Review of Reviews: New York—R. of Rs.—R. G.
Saturday Review: London—Sat. Rev.—A. S. I.
Sewanee Review: Sewanee, Tennessee.
Spectator: London—Spec.—R. G. S.; A. S. I.
Springfield Republican, Springfield, Mass.—Springfield Repub.
Touchstone: New York.
Unpopular Review—New York—.
Westminster Review—London—Westm. R. (ceased 1914).
World Today: New York.
Yale Review: New Haven, Conn.—R. G. S.

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(Referred to in the book by the first word usually)

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Boynton, Percy Holmes. A History of American Literature. 1919. (Bibliographies.)

Cambridge History of American Literature. 1917–21. By W. P. Trent, John Erskine, Stuart P. Sherman, and Carl Van Doren. (Vols. III, IV.) (Bibliographies.)

Macy, J. A. The Spirit of American Literature. 1913.

Pattee, Fred Lewis. A History of American Literature since 1870. 1915. (Bibliographies.)

Perry, Bliss. The American Spirit in Literature. 1918.

Stearns, Harold E. America and the Young Intellectual. 1921.

—— —— Civilization in the United States. 1922. (Special chapters.)

2. Criticism of Special Authors or Phases

Canby, H. S., Benét, W. R., and Loveman, Amy, Saturday Papers. 1921.

Hackett, Francis. Horizons: a Book of Criticism. 1918.

—— —— Editor. On American Books. 1920. (Symposium by Joel D. Spingarn, Padraic Colum, H. L. Mencken, Morris R. Cohen, and Francis Hackett.)

Littell, Philip, Books and Things. 1919.

Mencken, H. L. Prefaces. 1917.

—— —— Prejudices, First and Second Series. 1919–20.

Underwood, John Curtis, Literature and Insurgency. 1914.

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Andrews, Charlton. The Drama Today. 1913.

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Chandler, F. W. Aspects of Modern Drama. 1914.

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—— —— The New Movement in the Theatre. 1914.

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Clark, Barrett H. The British and American Drama of Today. 1915, 1921.
Dickinson, Thomas H. The Case of American Drama. 1915.
—— —— The Insurgent Theatre. 1917.
Eaton, Walter Prichard. At the New Theatre and Others. 1910.
—— —— Plays and Players: Leaves from a Critic's Notebook. 1916.
Goldman, Emma. The Social Significance of the Modern Drama. 1914.
Grau, Robert. The Theatre of Science. 1914.
Hamilton, Clayton. Studies in Stagecraft. 1914.
Henderson, Archibald. The Changing Drama. 1914.
Lewis, B. Roland. The Technique of the One-Act Play. 1918.
Lewisohn, Ludwig. The Modern Drama. 1915.
Mackay, Constance D'Arcy. The Little Theatre in the United States. 1917.
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Moderwell, Hiram Kelly. The Theatre of Today. 1914.
Moses, Montrose J. The American Dramatist. 1917.
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Stork, Charles Wharton, Contemporary Verse Anthology. Favorite Poems Selected from the Magazine of Contemporary Verse. 1916–20. Dutton, 1920.

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CONTEMPORARY AMERICAN LITERATURE

ALPHABETICAL LIST OF AUTHORS

Franklin Pierce Adams—(Illinois, 1881)—humorous poet, "columnist."

Editor of "The Conning Tower" in the *New York World.*

For bibliography, cf. *Who's Who in America.*

Henry (Brooks) Adams—man of letters.

Born in Boston, 1838. Great-grandson of John Adams and grandson of John Quincy Adams, presidents of the United States. Brother of Charles Francis and Brooks Adams. A. B., Harvard, 1858, LL. D., Western Reserve, 1892.

Secretary to his father, Charles Francis Adams, American Minister to England, 1861-8. Assistant professor at Harvard, 1870-7, and editor of *North American Review*, 1870-6.

Lived in Washington from 1877 until his death in 1918, but traveled extensively and knew many famous people.

In memory of his wife, he commissioned Saint Gaudens to make for her tomb in Rock Creek Cemetery, Washington, the statue sometimes called *Silence*, which is one of the sculptor's most beautiful works.

SUGGESTIONS FOR READING

1. *The Education of Henry Adams* is autobiographic.

2. The persistent irony of the presentation should be corrected by reading Brooks Adams's account of his brother.

Mont Saint Michel and Chartres is an attempt to interpret the spirit of mediæval architecture, both secular and ecclesiastical. To appreciate it fully, familiarity with the subject is necessary.

The novels are worth study as satires.

Henry (Brooks) Adams—*Continued*

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Democracy. 1880. (Novel.)
Esther. 1884. (Novel; under pseudonym, "Frances Snow Compton.")
Historical Essays. 1891.
Mont Saint Michel and Chartres. 1904.
The Education of Henry Adams. 1918.
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Studies and Reviews

Cambridge.

Ath. 1919, 1: 361; 1919, 2: 633; 1920, 1: 243, 665.
Atlan. 125 ('20): 623; 127 ('21): 140.
Bookm. (Lond.) 57 ('19): 30.
Cur. Op. 66 ('19): 108.
Dial, 65 ('18): 468.
Dublin Rev. 164 ('19): 218.
Harv. Grad. M. 26 ('18): 540.
Lond. Times, May 30, 1919: 290.
Nation, 106 ('18): 674.
New Repub. 15 ('18): 106.
New Statesman, 16 ('21): 711.
19th Cent. 85 ('19): 981.
Pol. Sci. Q. 34 ('19): 305.
Scrib. M. 69 ('21): 576 (portrait).
Spec. 122 ('19): 231.
World's Work, 4 ('02): 2324.
Yale Rev. n. s. 8 ('19): 580; n. s. 9 ('20): 271, 890.

George Ade—humorist, dramatist.

Born at Kentland, Indiana, 1866. B. S., Purdue University, 1887. Newspaper work at Lafayette, Indiana, 1887-90. On the *Chicago Record*, 1890-1900.

Although some of his earlier plays were successful and promised a career as dramatist, his reputation now rests chiefly upon his humorous modern fables.

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Fables in Slang. 1900.
More Fables. 1900.
Forty Modern Fables. 1901.
The County Chairman. 1903. (Play.)
The College Widow. 1904. (Play.)
Ade's Fables. 1914.
Hand-Made Fables. 1920.

For complete bibliography, see *Cambridge*, III (IV), 640, 763.

George Ade—*Continued*

STUDIES AND REVIEWS

Moses.

Am. M. 73 ('11): 71 (portrait), 73.
Bookm. 51 ('20): 568; 54 ('21): 116.
Harp. W. 47 ('03): 411 (portrait), 426.
No. Am. 176 ('03): 739. (Howells.)
Rev. 2 ('20): 461.

Conrad Potter Aiken—poet, critic.

Born at Savannah, Georgia, 1889. A. B., Harvard, 1912. Has lived abroad, in London, Rome, and Windermere.

SUGGESTIONS FOR READING

1. A good introduction to Mr. Aiken's verse is his own explanation of his theory in *Poetry*, 14 ('19); 152ff. To readers to whom this is not accessible, the following extracts may furnish some clue as to his aim and method:

What I had from the outset been somewhat doubtfully hankering for was some way of getting contrapuntal effects in poetry—the effects of contrasting and conflicting tones and themes, a kind of underlying simultaneity in dissimilarity. It seemed to me that by using a large medium, dividing it into several main parts, and subdividing these parts into short movements in various veins and forms, this was rendered possible. I do not wish to press the musical analogies too closely. I am aware that the word symphony, as a musical term, has a very definite meaning, and I am aware that it is only with considerable license that I use the term for such poems as *Senlin* or *Forslin*, which have three and five parts respectively, and do not in any orthodox way develop their themes. But the effect obtained is, very roughly speaking, that of the symphony, or symphonic poem. Granted that one has chosen a theme—or been chosen by a theme!—which will permit rapid changes of tone, which will not insist on a tone too static, it will be seen that there is no limit to the variety of effects obtainable: for not only can one use all the simpler poetic tones . . . ; but, since one is using them as parts of a larger design, one can also obtain novel effects by placing them in juxtaposition as consecutive movements. . . .

All this, I must emphasize, is no less a matter of emotional tone than of form; the two things cannot well be separated. For such symphonic effects one employs what one might term emotion-mass with just as deliberate a regard for its position in the total design as one would employ a variation of form. One should regard this or that emotional theme as a musical unit having such-and-such a tone quality, and use

it only when that particular tone-quality is wanted. Here I flatly give myself away as being in reality in quest of a sort of absolute poetry, a poetry in which the intention is not so much to arouse an emotion merely, or to persuade of a reality, as to employ such emotion or sense of reality (tangentially struck) with the same cool detachment with which a composer employs notes or chords. Not content to present emotions or things or sensations for their own sakes—as is the case with most poetry—this method takes only the most delicately evocative aspects of them, makes of them a keyboard, and plays upon them a music of which the chief characteristic is its elusiveness, its fleetingness, and its richness in the shimmering overtones of hint and suggestion. Such a poetry, in other words, will not so much present an idea as use its resonance.

2. An interesting comparison may be made between the work of Mr. Aiken, and that of Mr. T. S. Eliot (q. v.), of whom he is an admirer. See also Sidney Lanier's latest poems.

3. Another interesting study is the influence of Freud upon the poetry of Mr. Aiken.

Bibliography

Earth Triumphant and Other Tales. 1914.
Turns and Movies. 1916.
The Jig of Forslin. 1916.
Nocturne of Remembered Spring. 1917.
The Charnel Rose; Senlin: a Biography, and other Poems. 1918.
Scepticisms: Notes on Contemporary Poetry. 1919.
The House of Dust. 1920.
Punch, the Immortal Liar. 1921.

Studies and Reviews

Untermeyer.

Ath. 1919, 2: 798, 840; 1920, 1: 10.
Bookm. 47 ('18): 269; 51 ('20): 194.
Chapbook, 1–2, May, 1920: 26.
Dial, 64 ('18): 291 (J. G. Fletcher); 66 ('19): 558 (J. G. Fletcher); 68 ('20): 491; 70 ('21): 343, 700.
Egoist, 5 ('18): 60.
Nation, 111 ('20): 509.
Poetry, 9 ('16): 99; 10 ('17): 162; 13 ('18): 102; 14 ('19): 152; 15 ('20): 283; 17 ('21): 220.
See also *Book Review Digest*, 1919, 1920.

Henry G. Aikman—novelist.

Born in 1879. His books dealing with the psychology of the young man have attracted attention.

BIBLIOGRAPHY

The Groper. 1919.
Zell. 1921.

For reviews, see *Book Review Digest*, 1919, 1921.

Zoë Akins (Missouri, 1886)—dramatist.

Attracted attention by her *Papa*, 1913, produced, 1919. Followed up this success by *Déclassée*, also produced 1919 (quoted with illustrations in *Current Opinion*, 68 ['20]: 187); and *Daddy's Gone A-Hunting*, produced 1921.

For complete bibliography, see *Who's Who in America*.

Mrs. Richard Aldington (Hilda Doolittle, "H. D.")—poet.

Born at Bethlehem, Pennsylvania, 1886. Studied at Bryn Mawr, 1904-5, but ill health compelled her to give up college work. In 1911, she went abroad and remained there. In 1913, she married Richard Aldington, the English poet (cf. Manly and Rickert, *Contemporary British Poetry*).

"H. D.'s " work is commonly regarded as the most perfect embodiment of the Imagist theory.

BIBLIOGRAPHY

Sea Garden. 1916.
Hymen. 1921.
Also in: Des Imagistes. 1914.
Some Imagist Poets. 1915, 1916.
The Egoist. (*Passim.*)

STUDIES AND REVIEWS

Lowell.
Untermeyer.
Bookm. (Lond.) 51 ('17): 132.
Chapbook, 2 ('20): No. 9, p. 22. (Flint.)
Dial, 72 ('22): 203. (May Sinclair.)
Egoist, 2 ('15): 72 (Flint); 88 (May Sinclair).
Little Review, 5 ('18): Dec., p. 14. (Pound.)
Lond. Times, Oct. 5, 1916: 479.
Poetry, 20 ('20): 333.
Poetry Journal, 7 ('17): 171.

James Lane Allen—novelist.

Born near Lexington, Kentucky, 1849, of Scotch-Irish Revolutionary ancestry. A. B., A. M., Transylvania University; and honorary higher degrees. Taught in various schools and colleges. Since 1886 has given his time entirely to writing. Nature lover. Describes the Kentucky life that he knows.

Bibliography

Flute and Violin and Other Kentucky Tales and Romances. 1891.
The Blue Grass Region of Kentucky and Other Kentucky Articles. 1892.
John Gray—a Novel. 1893.
* A Kentucky Cardinal. 1895.
Aftermath. 1896.
A Summer in Arcady. 1896.
The Choir Invisible. 1897. (Novel; play, 1899.)
Two Gentlemen of Kentucky. 1899.
The Reign of Law. A Tale of the Kentucky Hemp Fields. 1900.
* The Mettle of the Pasture. 1903.
The Bride of the Mistletoe. 1909.
The Doctor's Christmas Eve. 1910.
The Heroine in Bronze, or A Portrait of a Girl. 1912.
The Last Christmas Tree. 1914.
The Sword of Youth. 1915.
A Cathedral Singer. 1916.
The Kentucky Warbler. 1918.
The Emblems of Fidelity. 1919.

Studies and Reviews

Harkins.
Pattee.
Toulmin.

Acad. 59 ('00): 35; 76 ('09): 800; 88 ('15): 234.
Bk. Buyer, 20 ('00): 350, 374.
Bookm. 32 ('10–11): 360, 640.
Cur. Lit. 29 ('00): 147; 35 ('03): 129 (portrait).
Lamp, 27 ('03): 117, 119 (portrait).
Mentor, 6 ('18): 2 (portrait).
Outlook, 96 ('10): 811.

Sherwood Anderson—short-story writer, novelist.

Born at Camden, Ohio, 1876. Of Scotch-Irish ancestry. Father a journeyman harness-maker. Public school education. At the age of sixteen or seventeen came to Chicago

Sherwood Anderson—*Continued*

and worked four or five years as a laborer. Soldier in the Spanish-American War. Later, in the advertising business.

In 1921, received the prize of $2,000 offered by *The Dial* to further the work of the American author considered to be most promising.

Suggestions for Reading

1. The autobiographical element in Mr. Anderson's work is marked and should never be forgotten in judging his work. The conventional element is easily discoverable as patched on, particularly in the long books.

2. To realize the qualities that make some critics regard Mr. Anderson as perhaps our most promising novelist, examples should be noted of the following qualities which he possesses to a striking degree: (1) independence of literary traditions and methods; (2) a keen eye for details; (3) a passionate desire to interpret life; (4) a strong sense of the value of individual lives of little seeming importance.

3. Are Mr. Anderson's defects due to the limitations of his experience, or do you notice certain temperamental defects which he is not likely to outgrow?

4. Mr. Anderson's experiments in form are interesting to study. Compare the prosiness of his verse with his efforts to use poetic cadence in *The Triumph of the Egg*. Does it suggest to you the possibility of developing a form intermediate between prose and free verse?

5. Does Mr. Anderson succeed best as novelist or as short-story writer? Why?

Bibliography

Windy McPhearson's Son. 1916. (Novel.)
Marching Men. 1917. (Novel.)
Mid-American Chants. 1918. (Poems.)
Winesburg, Ohio. 1919.
Poor White. 1920. (Novel.)
The Triumph of the Egg. 1921.

Sherwood Anderson—*Continued*

STUDIES AND REVIEWS

Bookm. 45 ('17): 302 (portrait), 307.
Dial, 72 ('22): 29, 79.
Freeman, 2 ('21): 403; 4 ('21): 281.
New Repub. 9 ('17): 333; 24 ('20): 330; 28 ('21): 383.
New Statesman, 8 ('17): 330.
Poetry, 12 ('18): 155.
See also *Book Review Digest*, 1919, 1920, 1921.

Mary Raymond Shipman Andrews—(**Mrs. William Shankland Andrews**)—short-story writer, novelist.

BIBLIOGRAPHY

* The Perfect Tribute. 1906.
The Militants. 1907.
* The Lifted Bandage. 1910.
The Counsel Assigned. 1912.
The Marshal. 1912.
The Three Things. 1915.
Joy in the Morning. 1919.
His Soul Goes Marching On. 1922.

STUDIES AND REVIEWS

Bookm. 27 ('08): 155.
Nation, 85 ('07): 58.
See also *Book Review Digest*, 1912, 1915, 1919.

Mary Antin (Mrs. Amadeus W. Grabau)—writer.

Born at Polotzk, Russia, 1881. Came to America in 1894. Educated in American schools. Studied at Teachers' College, Columbia, 1901–2, and at Barnard College, 1902-4.

Her second book attracted attention for its fresh and sympathetic treatment of the experiences of immigrants coming to this country.

BIBLIOGRAPHY

From Polotzk to Boston. 1899.
* The Promised Land. 1912.
They Who Knock at Our Gates. 1914.

Mary Antin—*Continued*

STUDIES AND REVIEWS

Acad. 83 ('12): 637.
Am. M. 77 ('14): Mar., p. 64 (portrait).
Bookm. 35 ('12): 584.
J. Educ. 81 ('15): 91.
Lond. Times, Oct. 10, 1912: 420.
Outlook, 104 ('13): 473 (portrait).

Walter Conrad Arensberg—poet.

Illustrates in his *Poems*, 1914, and *Idols*, 1916, conversion from the old forms of verse to the new. Cf. also *Others*, 1916.

For studies, cf. Untermeyer; also *Dial*, 69 ('20): 61 *Poetry*, 8 ('16): 208.

Gertrude Franklin Atherton (Mrs. George H. Bowen Atherton)—novelist.

Born at San Francisco, 1859. Great-grandniece of Benjamin Franklin. Educated in private schools. Has lived much abroad.

Mrs. Atherton's work is very uneven, but is interesting as reflecting different aspects of social and political life in this country.

BIBLIOGRAPHY

The Doomswoman. 1892.
Patience Sparhawk and Her Times. 1897.
* American Wives and English Husbands. 1898. (Revised edition, 1919; under the title *Transplanted*.)
The Californians. 1898.
* Senator North. 1900.
The Aristocrats. 1901.
* The Conqueror. 1902.
The Splendid Idle Forties. 1902.
Rezanov. 1906.
* Ancestors. 1907.
Perch of the Devil. 1914.
California—an Intimate History. 1914.
The White Morning. 1918.
Sisters-in-law. 1921.
Sleeping Fires. 1922.

Gertrude Franklin Atherton—*Continued*

Studies and Reviews

Cooper.
Courtney, W. L. The Feminine Note in Fiction. 1904.
Halsey. (Women.)
Harkins. (Women.)
Underwood.

Bookm. 12 ('01): 541, 542 (portrait); 30 ('09): 356.
Forum, 58 ('17): 585.

Mary Hunter Austin (Mrs. Stafford W. Austin)—novelist, dramatist.

Born at Carlinville, Illinois, 1868. At the age of nineteen went to live in California. B. S., Blackburn University, 1888. Lived on the edge of the Mohave Desert where she is said to have worked like an Indian woman, housekeeping and gardening. Studied the desert, its form, its weather, its lights, its plants. Also studied Indian lore extensively, contributing the chapter on Aboriginal Literature to the *Cambridge History of American Literature* (IV [Later National Literature, III], 610ff.).

Bibliography

The Land of Little Rain. 1903.
* The Basket Woman: Fanciful Tales for Children. 1904.
Isidro. 1905.
The Flock. 1906.
Santa Lucia. 1908.
Lost Borders. 1909.
* The Arrow Maker. 1911. (Play.) (Also in *Drama*, 1915.)
* A Woman of Genius. 1912.
The Green Bough. 1913.
The Lovely Lady. 1913.
Love and the Soul-Maker. 1914.
The Man Jesus. 1915.
The Ford. 1917.
Outland. 1919. (Originally published under the pseudonym, "Gordon Stairs," London, 1910.)
No. 26 Jayne Street. 1920.

Mary Hunter Austin—*Continued*

Studies and Reviews

Overton.

Am. M. 72 ('11): 178 (portrait).
Bookm. 35 ('12): 586 (portrait).
Cur. Lit. 53 ('12): 698 (portrait.)
Freeman, 1 ('20): 311.
New Repub. 24 ('20): 151.
R. of Rs. 47 ('13): 241 (portrait).
Review, 3 ('20): 73.
Sunset, 43 ('19): 49 (portrait).

Irving (Addison) Bacheller (New York, 1859)—novelist.

His outstanding books are:

Eben Holden. 1900.
A Man for the Ages. 1919. (Lincoln, the hero.)

For bibliography, see *Who's Who in America*.

Josephine Dodge Daskam Bacon (Mrs. Selden Bacon)—novelist.

Born at Stamford, Connecticut, 1876. A. B., Smith College, 1898.

Mrs. Bacon has made a special study of child life.

Bibliography

Smith College Stories. 1900.
The Imp and the Angel. 1901.
Fables for the Fair. 1901.
The Madness of Philip. 1902.
Middle Aged Love Stories. 1903.
* Memoirs of a Baby. 1904.
The Domestic Adventurers. 1907.
* Biography of a Boy. 1910.
While Caroline Was Growing. 1911.
Margarita's Soul. 1909. (Under the pseudonym "Ingraham Lovell.")
Open Market. 1915.
When Binks Came. 1920.

Studies and Reviews

Am. M. 69 ('10): 765, 766 (portrait).
Bk. Buyer, 20 ('00): 191 (portrait).
Bookm. 27 ('08): 159.
Critic, 40 ('02): 332 (portrait), 335.
Outlook, 78 ('04): 288 (portrait).

Ray Stannard Baker ("**David Grayson**")—man of letters.

Born at Lansing, Michigan, 1870. B. S., Michigan Agricultural College, 1889. Studied law and literature at University of Michigan; LL. D., 1917. On the *Chicago Record*, 1892–7. Managing editor of McClure's Syndicate, 1897–8, and associate editor of *McClure's Magazine*, 1899–1905. On the *American Magazine*, 1906–15. Director of Press Bureau of the American Commission to Negotiate Peace at Paris, 1919.

His studies of country life under the pseudonym "David Grayson" are widely popular.

Bibliography

Adventures in Contentment. 1907.
Adventures in Friendship. 1910.
The Friendly Road. 1913.
Hempfield. 1915.
Great Possessions. 1917.

Studies and Reviews

Acad. 86 ('14): 137.
Am. M. 78 ('14): 38.
Bookm. 43 ('16): 1 (portrait); 394.
Bookm. (Lond.) 39 ('11): 290; 47 ('14): 107.
McClure's, 24 ('04): 108, 110 (portrait).

John Kendrick Bangs (New York, 1862–1922)—humorist.

Published some sixty volumes of prose sketches, verses, stories, and plays, most of which belong to the nineteenth century. Characteristic volumes are:

Coffee and Repartee. 1893.
A House Boat on the Styx. 1895.
The Bycyclers and Other Farces. 1896.
A Rebellious Heroine. 1896.
Alice in Blunderland. 1907.
Autobiography of Methuselah. 1909.
The Foothills of Parnassus. 1914.

For complete bibliography, cf. *Who's Who in America*.

John Kendrick Bangs—*Continued*

STUDIES AND REVIEWS

Halsey.
Harkins.

Bk. Buyer, 20 ('00): 183 (portrait), 208.
Bookm. 15 ('02): 412 (portrait).
Critic, 42 ('03): 105 (portrait).
Harp. W. 46 ('02): 891; 51 ('07): 23, 28. (Portraits.)

Rex Ellingwood Beach (Michigan, 1877)—novelist.

Writer of novels of adventure, mainly about Alaska. For bibliography, see *Who's Who in America*.

(Charles) William Beebe—Nature writer.

Born at Brooklyn, 1877. B. S., Columbia, 1898; post-graduate work, 1898–9. Honorary Curator of Ornithology, New York Zoölogical Society since 1899; director of the British Guiana Zoölogical Station. Has traveled extensively in Asia, South America, and Mexico, especially, for purposes of observation.

SUGGESTIONS FOR READING

1. Although Mr. Beebe is preëminently an ornithologist, he belongs to literature by reason of the volumes of nature studies listed below. A comparison of his books with those of the English ornithologist, W. H. Hudson (cf. Manly and Rickert, *Contemporary British Literature*) is illuminative of the merits of both.

2. Another interesting comparison may be made between Mr. Beebe's descriptions of the jungle in *Jungle Peace* and H. M. Tomlinson's in *Sea and Jungle* (cf. Manly and Rickert, *op. cit.*).

3. An analysis of the use of suggestion in appeal to the different senses brings out one of the main sources of Mr. Beebe's charm as a writer.

4. Read aloud several fine passages to observe the prose rhythms.

(Charles) William Beebe—*Continued*

BIBLIOGRAPHY

Two Bird Lovers in Mexico. 1905.
The Log of the Sun. 1906.
Our Search for a Wilderness. 1910. (With Mrs. Beebe.)
Tropical Wild Life in British Guiana. 1917.
* Jungle Peace. 1918.
Edge of the Jungle. 1921.

STUDIES AND REVIEWS

Nation, 106 ('18): 213.
Science, n. s. 50 ('19): 473.
Spec. 95 ('05): 1128.
Travel, 38 ('21): 17 (portrait).
See also *Book Review Digest*, 1918, 1921.

David Belasco—dramatist.

Born at San Francisco, 1859. Stage manager of various theatres and producer of many plays. Owner and manager of Belasco Theatre, New York City.

His most successful recent play, *The Return of Peter Grimm* (1911), is printed by Baker, *Modern American Plays*, 1920, and by Moses, *Representative Plays by American Dramatists*, 1918–21, III. For bibliography of unpublished plays, cf. *Cambridge*, III (IV), 763.

STUDIES AND REVIEWS

Eaton, W. P. Plays and Players. 1916.
Moses.
Winter, William. Life of David Belasco. 1918.
Acad. 83 ('12): 673.
Nation, 109 ('10): 525.
New Repub. 8 ('16): 155.
Theatre Arts M. 5 ('21): 259 =Outlook, 127 ('21): 418 (portrait).

Stephen Vincent Benét—poet, novelist.

Born at Bethlehem, Pennsylvania, 1898; brother of William Rose Benét (q. v.) Graduate of Yale, 1919.

Mr. Benét's work at once attracted attention by its qualities of exuberance and fancy. In 1921, he shared with Carl Sandburg (q. v.) the prize of the Poetry Society of America.

Stephen Vincent Benét—*Continued*

Bibliography

Five Men and Pompey. 1915.
The Drug Shop. 1917.
Young Adventure. 1918.
Heavens and Earth. 1920.
The Beginning of Wisdom. 1921. (Novel.)

Studies and Reviews

Bookm. 47 ('18): 558 (Phelps); 54 ('21): 394.
Dial, 71 ('21): 597.
Poetry, 16 ('20): 53; 20 ('22): 340.
See also *Book Review Digest*, 1919, 1920, 1921.

William Rose Benét—poet.

Born at Fort Hamilton, New York Harbor, 1886. Ph. B., Sheffield Scientific School, Yale, 1907. Free lance writer in California 1907–11. Reader for the *Century Magazine*, 1911–18. In 1920, associate editor of the *Literary Review* of the *New York Evening Post.*

Mr. Benét's verse has attracted attention for its pictorial imagination, vigorous rhythms, and grotesque and lively fancy.

Bibliography

Merchants from Cathay. 1913.
The Falconer of God. 1914.
The Great White Wall. 1916.
The Burglar of the Zodiac. 1918.
Perpetual Light. 1919.
Moons of Grandeur. 1920.

Studies and Reviews

Untermeyer.
Bookm. 47 ('18): 558; 53 ('21): 168.
Dial, 56 ('14): 67.
Poetry, 5 ('14): 91; 9 ('17): 322; 12 ('18): 216; 15 ('19): 48.
R. of Rs. 51 ('15): 759.
See also *Book Review Digest*, 1914, 1917, 1918, 1920.

Konrad Bercovici—story writer.

Bibliography

The Crimes of Charity. 1917. (With introduction by John Reed.)
Dust of New York. 1919. (Short stories.)
Ghiza and Other Romances of Gipsy Blood. 1921.

For reviews, see *Book Review Digest*, 1917, 1919, 1921.

Edwin (August) Björkman—critic.

Born at Stockholm, Sweden, 1866. Educated in Stockholm high school. Clerk, actor, and journalist in Sweden, 1881–91. Came to America, 1891. On staffs of St. Paul and Minneapolis papers, 1892–7; on the *New York Sun* and *New York Times*, 1897–1905. On the editorial staff of the *New York Evening Post*, 1906. Department editor of *The World's Work* and editor of the *Modern Drama Series*, 1912—.

Bibliography

Is There Anything New Under the Sun? 1911.
Gleams: A Fragmentary Interpretation of Man and His World. 1912.
Voices of To-morrow. 1913.
The Soul of a Child. 1922. (Novel.)

Studies and Reviews

Cur. Op. 55 ('13): 190 (portrait). See also *Book Review Digest*, 1913.
R. of Rs. 45 ('12): 115 (portrait).

Maxwell Bodenheim—poet.

Born at Natchez, Mississippi, 1892. Grammar school education. Served in the U. S. Army, 1910–13. Studied law and art in Chicago.

Suggestions for Reading

Mr. Bodenheim gets his effects by his management of detail. For this reason, his use of picture-making words and suggestive phrases offers material for special study. See the *New Republic*, 13 ('17): 211, for his own statement of his creed.

Maxwell Bodenheim—*Continued*

Bibliography

Minna and Myself. 1918.
Advice. 1920.
Introducing Irony. 1922.
Also in: Poetry. (*Passim.*)
The Little Review. (*Passim.*)

Studies and Reviews

Untermeyer.
Dial, 66 ('19): 356; 69 ('20): 645.
Poetry, 13 ('19): 342.
See also *Book Review Digest*, 1920, 1921.

Gamaliel Bradford—man of letters.

Born at Boston, 1863. Studied at Harvard, 1882; no degree, because of ill health. Has confined his attention almost entirely to literature since 1886. Specializes in character portraits.

Bibliography

Types of American Character. 1895.
A Pageant of Life. 1904.
The Private Tutor. 1904.
Between Two Masters. 1906.
Matthew Porter. 1908.
Lee, the American. 1912.
Confederate Portraits. 1914.
Union Portraits. 1916.
Portraits of Women. 1916.
A Naturalist of Souls. 1917.
Portraits of American Women. 1919.
The Prophet of Joy. 1920. (Poems.)
Shadow Verses. 1920.
American Portraits. 1922.

Studies and Reviews

Bookm. 41 ('15): 586 (portrait); 52 ('20): 170.
Nation, 112 ('21): 86.
New Repub. 9 ('16): supp. p. 3.
See also *Book Review Digest*, 1916, 1920.

George H. Broadhurst (1866)—dramatist.

Of his plays the following have been published:

What Happened to Jones. 1897.
The Man of the Hour. 1908.
Why Smith Left Home. 1912.
The Law of the Land. 1914.
Innocent. 1914.
Bought and Paid for. 1916.

For bibliography of unpublished plays, see *Cambridge*, III (IV), 773.

Alter Brody—poet.

Born in Russia, 1895, of a Russian-Jewish family. Came to New York when he was eight years old. Very little education. Translated for Jewish and American newspapers. His first poems appeared in *The Seven Arts* (cf. James Oppenheim).

His one book, *A Family Album*, 1918, is interesting for its realistic pictures of New York as seen through the temperament of a Russian Jew.

STUDIES AND REVIEWS

Untermeyer. See also *Book Review Digest*, 1918.

Poetry, 14 ('19): 280.

Charles (Stephen) Brooks—essayist.

Born in 1878. Graduate of Yale. Business man in Cleveland. Essay writing an avocation.

BIBLIOGRAPHY

Journeys to Bagdad. 1915.
"There's Pippins and Cheese to Come." 1917.
Chimney-Pot Papers. 1919.
Luca Sarto. 1920. (Historical novel.)
Hints to Pilgrims. 1921.
Frightful Plays! 1922.

STUDIES AND REVIEWS

Bookm. 47 ('18): 439 (portrait). See also *Book Review Digest*, 1916, 1917, 1919, 1920.
Nation, 109 ('19): 178.
Review, 2 ('20): 463.

Van Wyck Brooks—critic.

Born at Plainfield, New Jersey, 1886. A. B., Harvard, 1907. Taught at Leland Stanford, 1911–3. With the Century Company since 1915.

BIBLIOGRAPHY

The Wine of the Puritans. 1909.
The Malady of the Ideal. 1913.
John Addington Symonds—a Biographical Study. 1914.
The World of H. G. Wells. 1915.
America's Coming-of-Age. 1915.
Letters and Leadership. 1918.
The Ordeal of Mark Twain. 1919.
The History of a Literary Radical; a Biography of Randolph Bourne. 1920.

STUDIES AND REVIEWS

Bookm. 41 ('15): 132 (portrait); 52 ('21): 333.
Dial, 69 ('20): 293.

See also *Book Review Digest*, 1914, 1915, 1918, 1920.

Heywood (Campbell) Broun—critic, essayist.

Born at Brooklyn, New York, 1888. Studied at Harvard, 1906–10. On *Morning Telegraph*, New York, 1908–9, 1911–12; *New York Tribune*, 1912–21. Now with *New York World*. War correspondent in France, 1917.

BIBLIOGRAPHY

A. E. F.—With General Pershing and the American Forces. 1918.
Seeing Things at Night. 1921.

STUDIES AND REVIEWS

Bookm. 53 ('21): 443.
Cur. Op. 67 ('19): 315.
Dial, 65 ('18): 125.

See also *Book Review Digest*, 1918, 1921.

Alice Brown—short-story writer, novelist, dramatist.

Born on a farm near Hampton Falls, New Hampshire, 1857. Graduated from Robinson Seminary, Exeter, New Hampshire, 1876. Lived on a farm many years and loves outdoor life. Many years on staff of *Youth's Companion*.

Alice Brown—*Continued*

Her stories of New England life should be compared with those of Sarah Orne Jewett and Mary Wilkins Freeman (q. v.). In 1915, she won the Winthrop Ames $10,000 prize for her play, *Children of Earth.*

Bibliography

Fools of Nature. 1887.
* Meadow-Grass. 1895. (Short stories.)
Robert Louis Stevenson—A Study. 1895. (With Louise Imogene Guiney.)
By Oak and Thorn. 1896. (English travels.)
The Road to Castaly. 1896. (Poems.)
The Day of His Youth. 1897.
* Tiverton Tales. 1899. (Short stories.)
King's End. 1901.
Margaret Warrener. 1901.
Judgment. 1903.
The Mannerings. 1903.
The Merrylinks. 1903.
High Noon. 1904. (Short stories.)
Paradise. 1905.
The County Road. 1906.
The Court of Love. 1906.
Rose MacLeod. 1908.
The Story of Thyrza. 1909.
Country Neighbors. 1910. (Short stories.)
John Winterbourne's Family. 1910.
The One-Footed Fairy. 1911. (Short stories.)
The Secret of the Clan. 1912.
Vanishing Points. 1913. (Short stories.)
Robin Hood's Barn. 1913.
My Love and I. 1913. (Under the pseudonym "Martin Redfield.")
* Children of Earth. 1915. (Play.)
The Prisoner. 1916.
Bromley Neighborhood. 1917.
The Flying Teuton. 1918. (Short stories.)
The Black Drop. 1919.
Homespun and Gold. 1920. (Short stories.)
The Wind between the Worlds. 1920. (Short stories.)
Louise Imogene Guiney. 1921.
One Act Plays. 1921.

Alice Brown—*Continued*

STUDIES AND REVIEWS

Overton.
Pattee.
Rittenhouse.

Acad. 76 ('09): 110.
Atlan. 98 ('06): 55.
Cur. Op. 57 ('14): 28.
Lit. Digest, 48 ('14): 1435.
Outlook, 123 ('19): 514 (portrait).
R. of Rs. 39 ('09): 761; 43 ('11): 121. (Portraits.)
Spec. 102 ('09): 785.

Arthur Bullard (**"Albert Edwards"**)—novelist.

Born at St. Joseph, Missouri, 1869. Studied about two years at Hamilton College. Settlement worker, probation officer of Prison Association of New York, 1903–6. Since 1906, has traveled widely. In Russia and Siberia, 1917–9. Foreign correspondent for different magazines both before and during the War. Socialist.

BIBLIOGRAPHY

* A Man's World. 1912.
Comrade Yetta. 1913.
The Barbary Coast. 1913. (Travels.)
The Stranger. 1920.

STUDIES AND REVIEWS

Bookm. 37 ('13): 518 (portrait).
Cur. Lit. 53 ('12): 698, 699 (portrait).
New Repub. 21 ('20): 361; 24 ('20): 25.
R. of Rs. 47 ('13): 244 (portrait).
See also *Book Review Digest*, 1913, 1916, 1920.

(Frank) Gelett Burgess (Massachusetts, 1866)—humorist.

Inventor of the "Goops" and of "Bromide" (*Are You a Bromide?* 1907). The humor of his illustrations contributes greatly to the success of his writing. For bibliography, cf. *Who's Who in America.*

STUDIES AND REVIEWS

Bookm. 53 ('21): 488.
Overland, n. s. 60 ('12): 377.
R. of Rs. 35 ('07): 116 (portrait).

Frances Hodgson Burnett (Mrs. Stephen Townsend)—novelist.

Born at Manchester, England, 1849, but went to live at Knoxville, Tennessee, 1865. She began to write for magazines in 1867.

Bibliography

That Lass o' Lowrie's. 1877.
Through One Administration. 1883.
Little Lord Fauntleroy. 1886. (Dramatized.)
Editha's Burglar. 1888.
The One I Knew the Best of All. 1893. (Autobiographical.)
A Lady of Quality. 1896. (Dramatized; with Stephen Townsend.)
T. Tembaron. 1913.
The White People. 1917.
The Head of the House of Coombe. 1922.

Studies and Reviews

Halsey. (Women.)
Harkins. (Women.)
Overton.

Am. M. 70 ('10): 748 (portrait).
Bookm. 20 ('04): 276 (portrait).
Cur. Lit. 37 ('04): 321 (portrait).
Good Housekeeping, 74 ('22): Feb., p. 27 (portrait).
See also *Book Review Digest*, 1915–1917.

John Burroughs—Nature writer, essayist, poet.

Born at Roxbury, New York, 1837. Academy education with honorary higher degrees. Taught for about eight years; clerk in the Treasury, 1864–73; national bank examiner, 1873–84. From 1874 lived on a farm, after 1884 dividing his time between market gardening and literature. He died in 1921.

Mr. Burroughs' cottage in the woods not far from West Park, New York, appropriately called "Slabsides," has become famous and an effort is being made to keep it for the nation.

Mr. Burroughs continued to write and publish to the time of his death.

Bibliography

Notes on Walt Whitman as Poet and Person. 1867.
Wake Robin. 1871.
Winter Sunshine. 1875.
Birds and Poets. 1877.
Locusts and Wild Honey. 1879.
Pepacton. 1881.
Fresh Fields. 1884.
Signs and Seasons. 1886.
Indoor Studies. 1889.
Riverby. 1894.
Whitman, a Study. 1896.
The Light of Day. 1900.
Squirrels and Other Fur Bearers. 1900.
Literary Values. 1904.
Far and Near. 1904.
Ways of Nature. 1905.
Bird and Bough. 1906. (Poems.)
Camping and Tramping with Roosevelt. 1907.
Leaf and Tendril. 1908.
Time and Change. 1912.
The Summit of the Years. 1913.
The Breath of Life. 1915.
Under the Apple Trees. 1916.
Field and Study. 1919.
Accepting the Universe. 1920.
My Boyhood: An Autobiography. 1922.

Studies and Reviews

Barrus, Clara. Our Friend John Burroughs. 1914.
— — John Burroughs. Boy and Man. 1920.
Halsey.
James, Henry. Views and Reviews. 1908.
Loach, De, R. J. H. Rambles with John Burroughs. 1912.
Sharp, Dallas Lore. The Seer of Slabsides. 1921.

Atlan. 106 ('10): 631; 128 ('21): 517.
Bookm. 49 ('19): 389.
Cent. 63 ('02): 860 (poem by Edwin Markam to John Burroughs); 80 ('10): 521; 101 ('21): 619; 102 ('21): 731. (Hamlin Garland.)
Craftsman, 8 ('05): 564; 22 ('12): 240, 357, 525, 635; 27 ('15): 590.
Critic, 47 ('05): 101 (portraits).
Cur. Lit. 45 ('08): 60; 49 ('10): 680; 50 ('11): 413 (portrait).
Cur. Op. 70 ('21): 644 (portrait), 667; 71 ('21): 74.

John Burroughs—*Continued*

Dial, 32 ('02): 7.
Edin. R. 208 ('08): 343.
Lit. Digest, 48 ('14): 1441; 69 ('21): Apr. 16, p. 23.
Liv. Age, 248 ('06): 188. (W. H. Hudson.)
Nation, 112 ('21): 531.
New Repub. 26 ('21): 186.
No. Am. 214 ('21): 177.
Outlook, 66 ('00): 351 (portrait); 109 ('15): 224 (portraits); 127 ('21): 580 (portrait), 582; 129 ('21): 344.
R. of Rs. 63 ('21): 517 (portrait).
Review, 4 ('21): 338.

Richard (Eugene) Burton—critic, poet.

Born at Hartford, Connecticut, 1861. A. B., Trinity College, 1883; Ph. D., Johns Hopkins, 1888. Three years of teaching, editorial work, and travel abroad. Editor of the *Hartford Courant*, 1890–7. Associate editor of *Warner's Library of the World's Best Literature*, 1897–9. Head of the English department at the University of Minnesota, 1898–1902 and 1906—.

Besides his critical work, he has written a novel, a play, and a number of volumes of poetry. For complete bibliography, cf. *Who's Who in America.*

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Literary Likings. 1898.
Forces in Fiction. 1902.
Literary Leaders of America. 1904.
The New American Drama. 1913.
How to See a Play. 1914.
Bernard Shaw—The Man and the Mask. 1916.

STUDIES AND REVIEWS

Rittenhouse.
Bookm. 47 ('18): 548.
Chaut. 38 ('03): 82 (portrait).
Lond. Times, Mar. 17, 1910: 95.
R. of Rs. 55 ('17): 214 (portrait).

Witter Bynner—poet, dramatist.

Born at Brooklyn, 1881. A. B., Harvard, 1902. Assistant editor of *McClure's Magazine*, 1902–6. Literary adviser to various publishing companies. Has recently traveled in the Orient. Under the pseudonym "Emanuel Morgan,"

Witter Bynner—*Continued*

Mr. Bynner was co-author with Arthur Davison Ficke (q. v.) of *Spectra*, 1916, a burlesque of modern tendencies in poetry, which some critics took seriously.

BIBLIOGRAPHY

An Ode to Harvard. 1907. (=Young Harvard, 1918.)
Tiger. 1913. (Play.)
The Little King. 1914. (Play.)
The New World. 1915.
Spectra. 1916. (Under pseudonym "Emanuel Morgan," with Arthur Davison Ficke, q. v.)
Grenstone Poems. 1917.
A Canticle of Praise. 1919.
The Beloved Stranger. 1919.
A Canticle of Pan and Other Poems. 1920.
Pins for Wings. 1920. (Under pseudonym "Emanuel Morgan.")

STUDIES AND REVIEWS

Boynton
Untermeyer.

Acad. 86 ('14): 687.
Bookm. 47 ('18): 394.
Dial, 67 ('19): 302.
Forum, 55 ('16): 675.
Freeman, 1 ('20): 476.
Mentor, 7 ('19): supp. (portrait).
Nation, 109 ('19): 440.
New Repub. 9 ('16): supp. p. 13. (Review of *Spectra*, Bynner.)
Poetry, 7 ('15): 147; 12 ('18): 169; 15 ('20): 281.
See also *Book Review Digest*, 1914, 1920, 1921.

James Branch Cabell—novelist, critic.

Born at Richmond, Virginia, 1879, of an old Southern family. A. B., William and Mary College, 1898, where he taught French and Greek, 1896–7. Newspaper work from 1899–1901. Since then he has devoted his time almost entirely to the study and writing of literature. His study of genealogy and history has an important bearing upon his creative work.

SUGGESTIONS FOR READING

1. Before reading Mr. Cabell's stories, read his *Beyond Life*, which explains his theory of romance. He maintains that art should be based on the dream of life as it should be, not

as it is; that enduring literature is not "reportorial work"; that there is vital falsity in being true to life because "facts out of relation to the rest of life become lies," and that art therefore "must become more or less an allegory."

2. Mr. Cabell's fiction falls into two divisions:
   (1) Romances of the middle ages.
   (2) Comedies of present-day Virginia.

Both elements are found in *The Cream of the Jest* (cf. with Du Maurier's *Peter Ibbetson*). The romances illustrate different aspects of his theory of chivalry; the modern comedies, his theory of gallantry (cf. *Beyond Life*).

3. In his romances he has created an imaginary province of France, the people of which bear names and use idioms drawn from widely diverse and incongruous sources. His effort to create mediæval atmosphere by the use of archaisms does not preclude modern idiom and slang. Through all this work, elaborate pretense of non-existent sources of the tales and frequent allusions to fictitious authors are a part of the method. After reading some of these stories, consider the following criticism from the *London Times* quoted by Mr. Cabell himself at the end of *Beyond Life:* "It requires a nicer touch than Mr. Cabell's, to reproduce the atmosphere of the Middle Ages . . . the artifice is more apparent than the art. . . ."

4. An interesting study is to isolate the authors for whom Mr. Cabell expresses particular admiration and those for whom he expresses contempt in *Beyond Life* and to deduce from his attitudes his peculiar literary qualities.

5. Mr. Cabell's style is notable for the elaboration of its rhythm, its careful avoidance of *clichés*, its preference for rare, archaic words and its allusiveness. Consider it from the point of view of sincerity, simplicity, clarity, and charm. Does it intensify or dull your interest in what he has to say? Study, for example, the following exposition of his theory of art:

> For the creative artist must remember that his book is structurally different from life, in that, were there nothing else, his book begins and

James Branch Cabell—*Continued*

ends at a definite point, whereas the canons of heredity and religion forbid us to believe that life can ever do anything of the sort. He must remember that his art traces in ancestry from the tribal huntsman telling tales about the cave-fire; and so, strives to emulate not human life, but human speech, with its natural elisions and falsifications. He must remember, too, that his one concern with the one all-prevalent truth in normal existence is jealously to exclude it from his book. . . . For "living" is to be conscious of an incessant series of less than momentary sensations, of about equal poignancy, for the most part, and of nearly equal unimportance. Art attempts to marshal the shambling procession into trimness, to usurp the rôle of memory and convention in assigning to some of these sensations an especial prominence, and, in the old phrase, to lend perspective to the forest we cannot see because of the trees. Art, as long ago observed my friend Mrs. Kennaston, is an expurgated edition of nature: at art's touch, too, "the drossy particles fall off and mingle with the dust" (*Beyond Life*, p. 249).

In summing up Mr. Cabell's work, consider the following:

(1) Has he a definite philosophy?

(2) Has he a genuine sense of character or do his characters repeat the same personality?

(3) Is he a sincere artist or "a self-conscious attitudinizer?"

(4) Is he likely ever to hold the high place in American literature which by some critics is denied him today? If so, on what basis?

Bibliography

The Eagle's Shadow. 1904.
The Line of Love. 1905.
Gallantry. 1907.
Chivalry. 1909.
The Cords of Vanity. 1909.
The Soul of Melicent. 1913.
The Rivet in Grandfather's Neck. 1915.
The Certain Hour. 1916.
From the Hidden Way. 1916. (Verse.)
The Cream of the Jest. 1917.
Jurgen. 1919.
Beyond Life. 1919. (Essays.)
The Cords of Vanity. 1920. (Revised.)
Domnei. 1920. (New version of *The Soul of Melicent.*)
The Judging of Jurgen. 1920.
Figures of Earth. 1921.
Taboo. 1921.

James Branch Cabell—*Continued*

Studies and Reviews

Walpole, Hugh. The Art of James Branch Cabell. 1920.

Ath. 1919, 2: 1339. (Conrad Aiken.)
Bookm. 52 ('20): 200.
Cur. Op. 66 ('19): 254; 70 ('21): 537. (Portraits.)
Dial, 64 ('18): 392; 66 ('19): 225.
Harp. W. 49 ('05): 1598 (portrait).
Lond. Times, Nov. 24, 1921: 767.
Nation, 111 ('20): 343; 112 ('21): 914. (Carl Van Doren.)
New Repub. 26 ('21): 187.
Yale R. n. s. 9 ('20): 684. (Walpole.)

George Washington Cable—novelist.

Born at New Orleans, 1844. Educated in public schools, but has honorary higher degrees. Served in the Confederate army, 1863–5. Reporter on the New Orleans *Picayune* and accountant with a firm of cotton factors, 1865–79. Since 1879, has devoted his time to literature.

Mr. Cable became at once famous for his studies of Louisiana life in *Old Creole Days*, and his pictures of this life have given him a permanent place in American literature. His stories should be read in connection with those of Kate Chopin and of Grace King (q. v.).

Bibliography

* Old Creole Days. 1879.
* The Grandissimes. A Story of Creole Life. 1880.
* Madame Delphine. 1881.
The Creoles of Louisiana. 1884.
The Silent South. 1885. (Articles.)
Dr. Sevier. 1885.
Bonaventure. A Prose Pastoral of Louisiana. 1888.
Strange True Stories of Louisiana. 1889.
The Negro Question. 1890. (Articles.)
John March, Southerner. 1894.
Strong Hearts. 1899.
The Cavalier. 1901.
Bylow Hill. 1902.
Kincaid's Battery. 1908.
Posson Jone and Père Raphael. 1909.
The Amateur Garden. 1914.
Gideon's Band. 1914.
The Flower of the Chapdelaines. 1918.
* Lovers of Louisiana. 1918.

George Washington Cable—*Continued*

STUDIES AND REVIEWS

Harkins.
Pattee.
Toulmin.

Countryside M. 23 ('16): 274 (portrait).

Critic, 47 ('05): 426.
Harp. W. 45 ('01): 1082 (portrait).
Outlook, 69 ('01): 425; 93 ('09): 689. (Portraits.)
So. Atlan. Q. 18 ('19): 145.

Abraham Cahan—novelist.

Of Lithuanian-Jewish ancestry. Became editor of the *Arbeiter Zeitung*, 1891, and of *The Jewish Daily Forward*, 1897. A journalist who has done most of his work in Yiddish, but who has also written one remarkable novel in English: *The Rise of David Levinsky*, 1917.

STUDIES AND REVIEWS

Cambridge.
Van Doren.

Dial, 63 ('17): 521.

Nation, 105 ('17): 432.
New Repub. 14 ('17): 31.
See also *Book Review Digest*, 1917.

(William) Bliss Carman—poet.

Born at Fredericton, New Brunswick, Canada, 1861. His ancestors lived in Connecticut at the time of the Revolution. A. B., University of New Brunswick, 1881; A. M., 1884. Studied at the University of Edinburgh, 1882–3, and at Harvard, 1886–8. Studied law two years. LL. D., University of New Brunswick, 1906. Came to live in the United States, 1889. Has been teacher, editor, and civil engineer.

In collaboration with Mary Perry King, Mr. Carman has produced several poem-dances (*Daughters of Dawn*, 1913, and *Earth Deities*, 1914), which it is interesting to compare with Mr. Lindsay's development of the idea of the poem-game.

Mr. Carman's most admired work is to be found in the *Vagabondia* volumes, in three of which he collaborated with Richard Hovey (1894, 1896, 1900). His *Collected Poems* were published in 1905, and his *Echoes from Vagabondia*, 1912.

(William) Bliss Carman—*Continued*

Studies and Reviews

Rittenhouse.

Bookm. 11 ('00): 519, 521 (portrait).

Canad. M. 40 ('13): 455 (portrait); 47 ('16): 425 (portrait); 56 ('21): 521.

Critic, 40 ('02): 155 (portrait), 161; 42 ('03): 397 (portrait).

Ind. 57 ('04): 1131, 1132 (portrait); 65 ('08): 1335 (portrait).

Lit. Digest, 50 ('15): 113.

R. of Rs. 46 ('12): 619 (portrait).

Willa Sibert Cather—novelist, short-story writer.

Born at Winchester, Virginia, 1875. A.B., University of Nebraska, 1895; Litt. D., 1917. On staff of *Pittsburgh Daily Leader*, 1897–1901. Associate editor of *McClure's Magazine*, 1906–12.

Suggestions for Reading

1. Miss Cather's special field is the pioneer life of immigrants in the Middle West. Points to be considered are: (1) her realism; (2) her detachment or objectivity; (3) her sympathy.

2. In what other respects does she stand out among the leading women novelists of today?

3. What is the value of her material?

4. Compare her studies with those of Cahan (q. v.), Cournos (q. v.), and Tobenkin (q. v.).

Bibliography

April Twilights. 1903. (Poems.)
The Troll Garden. 1905.
Alexander's Bridge. 1912.
The Bohemian Girl. 1912.
* O Pioneers. 1913.
The Song of the Lark. 1915.
* My Antonia. 1918.
Youth and the Bright Medusa. 1920. (Short Stories.)
One of Ours. 1922.

Studies and Reviews

Overton.

Bookm. 21 ('05): 456 (portrait); 27 ('08): 152 (portrait); 53 ('21): 212 (portrait).

Lond. Times, June 23, 1921: 403.

Nation, 113 ('21): 92.

New Repub. 25 ('21): 233.

See also *Book Review Digest*, 1915, 1918, 1920.

George Randolph Chester (Ohio, 1869)—novelist, short-story writer. The inventor of the *Get-Rich-Quick-Wallingford* type of fiction.

For bibliography, see *Who's Who in America.*

Winston Churchill—novelist.

Born at St. Louis, 1871. Graduate of U. S. Naval Academy, 1894. Honorary higher degrees. Member of New Hampshire Legislature 1903, 1905. Fought boss and corporation control and was barely defeated for governor of the state, 1908. Lives at Cornish, New Hampshire.

Suggestions for Reading

As an aid to analysis of Mr. Churchill's work, consider Mr. Carl Van Doren's article in the *Nation*, of which the most striking passages are quoted below:

To reflect a little upon this combination of heroic color and moral earnestness is to discover how much Mr. Churchill owes to the element injected into American life by Theodore Roosevelt. . . . Like him Mr. Churchill has habitually moved along the main lines of national feeling—believing in America and democracy with a fealty unshaken by any adverse evidence and delighting in the American pageant with a gusto rarely modified by the exercise of any critical intelligence. Morally he has been strenuous and eager; intellectually he has been naïve and belated.

. . . . . .

Once taken by an idea for a novel, he has always burned with it as if it were as new to the world as to him. Here lies, without much question, the secret of that genuine earnestness which pervades all his books: he writes out of the contagious passion of a recent convert or a still excited discoverer. Here lies, too, without much question, the secret of Mr. Churchill's success in holding his audiences: a sort of unconscious politician among novelists, he gathers his premonitions at happy moments, when the drift is already setting in. Never once has Mr. Churchill like a philosopher or a seer, run off alone.

. . . . . .

Even for those, however, who perceive that he belongs intellectually to a middle class which is neither very subtle nor very profound on the one hand nor very shrewd or very downright on the other, it is impossible to withhold from Mr. Churchill the respect due a sincere,

scrupulous, and upright man who has served the truth and his art according to his lights. . . . The sounds which have reached him from among the people have come from those who eagerly aspire to better things arrived at by orderly progress, from those who desire in some lawful way to outgrow the injustices and inequalities of civil existence and by fit methods to free the human spirit from all that clogs and stifles it. But as they aspire and intend better than they think, so, in concert with them, does Mr. Churchill.

Bibliography

* The Celebrity. 1898.
Richard Carvel. 1899.
The Crisis. 1901.
Mr. Keegan's Elopement. 1903.
The Crossing. 1904.
The Title-Mart. 1905. (Play.)
* Coniston. 1906.
* Mr. Crewe's Career. 1908.
A Modern Chronicle. 1910.
* The Inside of the Cup. 1913.
A Far Country. 1915.
The Dwelling Place of Light. 1917.
A Traveller in War-Time. 1918.
Dr. Jonathan. 1919. (Play.)

Studies and Reviews

Cooper.
Harkins.
Underwood.

Bookm. 27 ('08): 729 (portrait); 31 ('10): 246 (portrait); 41 ('15): 607.
Bookm. (Lond.) 34 ('08): 152 (portrait).
Collier's, 52 ('13): Dec. 27, p. 5 (portrait).
Cur. Lit. 27 ('00): 108; 52 ('12): 196 (portrait).
Cur. Op. 55 ('13): 122, 341 (portrait).
Ind. 53 ('01): 2097; 61 ('06): 96. (Portraits.)
Lit. Digest, 47 ('13): 250, 426, 1278.
Nation, 112 ('21): 619. (Carl Van Doren.)
Outlook, 90 ('08): 93.
R. of Rs. 24 ('01): 588 (portrait); 30 ('04): 123 (portrait); 34 ('06): 142 (portrait); 37 ('08): 763 (portrait); 48 ('13): 46; 58 ('18): 328 (portrait).
Spec. 93 ('04): 124.
World's Work, 17 ('08): 10959 (portrait), 11016.

(Charles) Badger Clark (Iowa, 1883)—poet.

Deals with cowboy life. For bibliography, see *Who's Who in America.*

Sarah Norcliffe Cleghorn—novelist, poet.

Born at Norfolk, Virginia, 1876, but since childhood has lived in Vermont. Studied at Radcliffe, 1895–6. In 1915 some of her lyrics were published in a volume of short-stories called *Hillsboro People*, by her friend, Dorothy Canfield Fisher (q. v.).

Socialist, pacifist, and anti-vivisectionist. Strong propagandist element in her work. *The Spinster* is said to contain much autobiography.

BIBLIOGRAPHY

A Turnpike Lady. 1907. (Novel.)
The Spinster. 1916. (Novel.)
Fellow-Captains. 1916. (With Dorothy Canfield Fisher.) (Essays.)
Portraits and Protests. 1917. (Poems.)

STUDIES AND REVIEWS

Nation, 112 ('21): 512.
New Eng. M. n. s. 39 ('08): 236 (portrait).
See also *Book Review Digest*, 1916, 1917.

Irvin S(hrewsbury) Cobb (Kentucky, 1876)—short-story writer, humorist, dramatist.

His reputation is built upon his stories of Kentucky life and his humorous criticisms of contemporary manners. For bibliography, see *Who's Who in America.*

Octavus Roy Cohen (South Carolina, 1891)—short-story writer. The discoverer of the Southern negro in town life. For bibliography, see *Who's Who in America.*

Will Levington Comfort (Michigan, 1878)—novelist.

Work consists mainly of romances of Oriental adventure. His book, *Child and Country*, 1916, is on education (cf. *Book Review Digest*, 1916).

Grace Walcott Hazard Conkling (Mrs. Roscoe Platt Conkling)—poet.

Born in New York City, 1878. Graduate of Smith College, 1899. Studied music and languages at the University of Heidelberg, 1902–3, and in Paris, 1903–4. Lived also in Mexico. Has taught in various schools, and since 1914 has been a teacher of English at Smith College, where she has roused much interest in poetry. Mother of Hilda Conkling (q. v.).

BIBLIOGRAPHY

Afternoons of April. 1915. (Collected poems.)
Wilderness Songs. 1920.

STUDIES AND REVIEWS

Poetry, 7 ('15): 152.

See also *Book Review Digest*, 1915, 1920.

Hilda Conkling—poet.

Born at Catskill-on-Hudson, New York, 1910, daughter of Grace Hazard Conkling (q. v.). She began to talk her poems to her mother at the age of four. Her mother took them down without change, merely arranging the line divisions. Her earliest expression was in the form of a chant to an imaginary companion to whom she gave the name "Mary Cobweb" (cf. Poetry, 14 ['19]: 344).

Hilda Conkling's name is included in this list, not because her poems are remarkable for a child, but because they show actual achievement and the highest quality of imagination.

Her work is to be found in *Poetry*, 8 ('16): 191; and 10 ('17): 197, and one volume has been published, *Poems by a Little Girl*, 1920 (with introduction by Amy Lowell).

STUDIES AND REVIEWS

Bookm. 51 ('20): 314.
Cur. Op. 68 ('20): 852.
Dial, 69 ('20): 186.
Lit. Digest, 65 ('20): June 5, p. 50.
Poetry, 16 ('20): 222.
See also *Book Review Digest*, 1920.

James Brendan Connolly (Massachusetts)—short-story writer.

Writes realistic sea stories. For bibliography, see *Who's Who in America*.

George Cram Cook (Iowa, 1873)—dramatist.

Director of the Provincetown Players since 1915. With Susan Glaspell (q. v.) wrote *Suppressed Desires* (1915) and *Tickless Time* (1920).

Other plays are: The Athenian Women. 1917.
Spring. 1921. (Cf. *Literary Review* of the *New York Evening Post*, Feb. 11, 1922, p. 419.)

For complete bibliography, see *Who's Who in America.*

Alice Corbin (Mrs. William Penhallow Henderson)—poet, critic.

Born at St. Louis, Missouri. Lived many years in Santa Fé, New Mexico, which has furnished material for many of her poems. Associate editor of *Poetry* since its foundation in 1912.

BIBLIOGRAPHY

The Spinning Woman of the Sky. 1912. (Poems.)
The New Poetry, An Anthology. 1917. (Compiled with Harriet Monroe, q. v.)
Red Earth. 1920.

STUDIES AND REVIEWS

Bookm. 47 ('18): 391.
Freeman, 4 ('22): 468.
New Repub. 28 ('21): 304.
Poetry, 9 ('16–'17): 144, 232.

John Cournos—novelist.

Mr. Cournos' studies of the immigrant in America in *The Mask*, 1920, and *The Wall*, 1921, attracted attention.

STUDIES AND REVIEWS

Bookm. 51 ('20): 76.
Dial, 68 ('20): 496.
Freeman, 4 ('21): 238.
See also *Book Review Digest*, 1920, 1921.

Adelaide Crapsey—poet.

Born at Rochester, New York, 1878. A. B., Vassar, 1902. Taught English at Kemper Hall, Kenosha, Wisconsin, 1903.

Adelaide Crapsey—*Continued*

In 1905, studied archæology in Rome. Instructor in poetics at Smith College, 1911; but stopped teaching because of failing health. Died at Saranac Lake, 1914.

She had begun an investigation into the structure of English verse, which she was unable to finish. Her poems were nearly all written after her breakdown in 1913, and reflect the tragic experience through which she was passing.

Some of them are written in a form of her own invention, the "cinquain" (five unrhymed lines, having two, four, six, eight, and two syllables).

Suggestions for Reading

1. Miss Crapsey's theories of versification should be remembered in studying her forms.

2. What is to be said of her verbal economy?

3. A comparison of her verses with those of Emily Dickinson has been suggested. Carried out in detail, it suggests interesting points of difference as well as of resemblance.

Bibliography

Poems. 1915.
Study in English Metrics. 1918.

Studies and Reviews

Untermeyer. Bookm. 50 ('20): 496.
Poetry, 10 ('17): 316.
See also *Book Review Digest*, 1916, 1918.

Gladys Cromwell—poet.

Born in New York City, 1885. Educated in New York private schools and lived much abroad. In 1918, with her twin sister, she went into Red Cross Canteen work and was stationed at Chalons. As a result of depression due to nerve strain, both sisters committed suicide by jumping overboard from the steamer on which they were coming home. For their War service the French Government later awarded them the Croix de Guerre. Miss Cromwell's *Poems* in 1919

Gladys Cromwell—*Continued*
divided with Mr. Neihardt's (q. v.) *Song of Three Friends* the annual prize of the Poetry Society of America.

Bibliography

Gates of Utterance. 1915.
Poems. 1919.

Studies and Reviews

Ath. 1920, 1: 289.
Bookm. 51 ('20): 216.
Dial, 68 ('20): 534.
Lond. Times, April 15, 1920: 243.
New Repub. 18 ('19): 189; 22 ('20): 65.
Poetry, 13 ('19): 326; 16 ('20): 105.

Rachel Crothers—dramatist.

Born at Bloomington, Illinois. Graduate of the Illinois State Normal School, Normal, Illinois, 1892.

Miss Crothers directs her plays and sometimes acts in them.

Bibliography

Criss Cross. 1904.
The Rector. 1906.
A Man's World. 1915.
The Three of Us. 1916.
The Herfords. (Quinn, *Representative American Plays*, under the title *He and She*, 1917.)

For bibliography of unpublished plays, cf. *Cambridge*, III (IV), 765.

Studies and Reviews

Eaton, W. P. At the New Theatre. 1910.
Moses.
New Repub. 9 ('16): 217.
Touchstone, 4 ('18): 25 (portrait).
World Today, 15 ('08): 729 (portrait).
See also *Book Review Digest*, 1915.

Samuel McChord Crothers—essayist.

Born at Oswego, Illinois, 1857. A. B., Wittenberg College, 1873, Princeton, 1874. Studied at Union Theological Seminary, 1874–7, and at Harvard Divinity School, 1881–2.

Samuel McChord Crothers—*Continued*

Higher honorary degrees. Ordained Presbyterian minister, 1877. Pastorates in Nevada and California. Became a Unitarian, 1882. Pastor in Brattleboro, Vermont, 1882–6; in St. Paul, Minnesota, 1886–94; and of the First Church, Cambridge, since 1894. Preacher to Harvard University.

Dr. Crothers's essays are rich with suave and scholarly humor, and are written in a style suggestive of Lamb's.

BIBLIOGRAPHY

The Gentle Reader. 1903.
The Understanding Heart. 1903.
The Pardoner's Wallet. 1905.
The Endless Life. 1905.
By the Chrismas Fire. 1908.
Oliver Wendell Holmes and His Fellow Boarders. 1909.
Among Friends. 1910.
Humanly Speaking. 1912.
Three Lords of Destiny. 1913.
Meditations on Votes for Women. 1914.
The Pleasures of an Absentee Landlord. 1916.
The Dame School of Experience. 1920.

STUDIES AND REVIEWS

Pattee.
Bookm. 32 ('11): 631.
Critic, 48 ('06): 200 (portrait).
Cur. Op. 63 ('17): 406 (portrait).
Outlook, 102 ('12): 645 (portrait), 648.
So. Atlan. Q. 8 ('09): 150.

James Oliver Curwood (Michigan, 1878)—novelist.

His material deals with primitive life in Canada. For bibliography, see *Who's Who in America*.

Thomas Augustine Daly—poet.

Born at Philadelphia, 1871. Left college without a degree. Honorary higher degrees. In 1889 became a newspaper man, and since 1891 has been connected as reviewer, editorial writer, and "columnist" with Philadelphia newspapers; associate editor of the *Evening Ledger*, 1915–8.

Mr. Daly has written good poetry in English, but is best

Thomas Augustine Daly—*Continued*
known for the dialect verses which he has published in the columns edited by him. His most popular verses are in the Irish and Italian dialects.

Bibliography

Canzoni. 1906.
Carmina. 1909.
Madrigali. 1912.
Songs of Wedlock. 1916.
McAroni Ballads. 1919.

Studies and Reviews

Untermeyer.
Am. M. 70 ('10): 750 (portrait); 89 ('20): June, p. 16.
Dublin R. 155 (4 s., 46) ('14): 116.
Outlook, 103 ('13): 261.
Poetry, 16 ('20): 278.

Olive Tilford Dargan (Mrs. Pegram Dargan)—poet, dramatist.

Born in Kentucky. Educated at the University of Nashville and at Radcliffe. Taught in Arkansas, Missouri, Texas, and Canada until she married. Traveled abroad, 1910–14. Winner of $500 prize offered by the Southern Society of New York for best book by Southern writer, 1916.

Bibliography

Semiramis and Other Plays. (Carlotta, The Poet.) 1904.
Lords and Lovers and Other Dramas. (The Shepherd, The Siege.) 1906.
The Mortal Gods and Other Dramas. (A Son of Hermes, Kidmir.) 1912.
The Welsh Pony. 1913. (Privately printed.)
Path Flower and Other Poems. 1914.
The Cycle's Rim. 1916.
The Flutter of the Goldleaf and Other Plays. 1922. (With Frederick Peterson.)

Studies and Reviews

Bookm. 37 ('13): 123 (portrait).
Outlook, 85 ('07): 328.
See also *Book Review Digest*, 1913, 1914, 1916.

Mary Carolyn Davies—poet.

Born at Sprague, Washington, and educated in and near Portland, Oregon. As a freshman at the University of California, she won the Emily Chamberlin Cook prize for poetry, 1912, and also the Bohemian Club prize.

The poems of Miss Davies express "the girl consciousness" (Kreymborg).

BIBLIOGRAPHY

The Drums in Our Street. 1918. (Poems.)
The Slave with Two Faces. 1918. (Play.)
Youth Riding. 1919. (Lyrics.)
A Little Freckled Person. 1919. (Child Verse.)
The Husband Test. 1921.
Also in: Others, 1916, 1917.

STUDIES AND REVIEWS

Poetry, 12 ('18): 218. See also *Book Review Digest*, 1919.

Fannie Stearns Davis. See **Fannie Stearns Davis Gifford**

Margaretta Wade Deland (Mrs. Lorin F. Deland)—novelist, short-story writer.

Born at a village called Manchester, now a part of Allegheny, Pennsylvania, 1857. Educated in private schools, and studied drawing and design at Cooper Institute. Later, taught design in a girls' school in New York City.

Mrs. Deland's father was a Presbyterian and her mother an Episcopalian (cf. *John Ward, Preacher*), and her home town is the "Old Chester" of her books.

BIBLIOGRAPHY

The Old Garden and Other Verses. 1887.
* John Ward, Preacher. 1888.
Florida Days. 1889.
Sidney. 1890.
The Story of a Child. 1892.
Mr. Tommy Dove and Other Stories. 1893.
Philip and His Wife. 1894.
The Wisdom of Fools. 1897. (Short stories.)
* Old Chester Tales. 1898.

Margaretta Wade Deland—*Continued*

* Dr. Lavendar's People. 1903. (Short stories.)
The Common Way. 1904.
The Awakening of Helena Richie. 1906.
An Encore. 1907.
R. J.'s Mother and Some Other People. 1908.
The Way to Peace. 1910.
The Iron Woman. 1911.
The Voice. 1912.
Partners. 1913.
The Hands of Esau. 1914.
Around Old Chester. 1915. (Short stories.)
The Rising Tide. 1916.
The Promises of Alice. 1919.
Small Things. 1919.
An Old Chester Secret. 1920.
The Vehement Flame. 1922.

STUDIES AND REVIEWS

Halsey. (Women.)
Overton.
Pattee.

Bookm. 25 ('07): 511 (portrait).
Critic, 44 ('04): 107 (portrait).
Cur. Op. 65 ('18): 178 (portrait).
Harp. 123 ('11): 963.
Harp. W. 50 ('06): 859, 1110. (Portraits.)
Ind. 61 ('06): 337 (portrait).
Outlook, 64 ('00): 407; 84 ('06): 730 (portrait); 99 ('11): 628.

Floyd Dell—novelist.

Born in Barry, Illinois, 1887. Left school at sixteen for factory work. Literary editor of the *Chicago Evening Post.* Literary editor of *The Masses* and now of *The Liberator.*

BIBLIOGRAPHY

Women as World Builders. 1913.
Were You Ever a Child? 1919. (Education.)
The Angel Intrudes, a Play in One Act. 1918.
Moon-Calf. 1920. Novel.
The Briary Bush. 1921. (Novel.)
Sweet and Twenty. 1921. (Comedy in One Act.)

STUDIES AND REVIEWS

Bookm. 53 ('21); 245.
Freeman, 2 ('21); 403.
Nation, 111 ('20): 670.
New Repub. 25 ('20): 49; 29 ('21): 78.
See also *Book Review Digest*, 1919, 1920, 1921.

Babette Deutsch (Mrs. Avrahm Yarmolinsky)—poet, critic.

Born in New York City, 1895. A. B., Barnard, 1917. Later, worked at the School for Social Research. She attracted attention by her first volume of poems, *Banners*, 1919.

STUDIES AND REVIEWS

Poetry, 15 ('19): 166. See also *Book Review Digest*, 1921.

John (Roderigo) Dos Passos—novelist.

Mr. Dos Passos' presentation (*Three Soldiers*) of the experiences of privates in the U. S. Army during the War roused violent discussion.

BIBLIOGRAPHY

One Man's Initiation. 1917. 1920.
Three Soldiers. 1921.
Rosinante to the Road Again. 1921.

STUDIES AND REVIEWS

Bookm. 54 ('21): 393.
Cur. Op. 71 ('21): 624 (portrait).
Dial, 71 ('21): 606.
Freeman, 4 ('21): 282.
Lit. Digest, 71 ('21): 29 (portrait).
Lond. Mercury, 5 ('22): 319.
See also *Book Review Digest*, 1921.

Theodore Dreiser—novelist, dramatist.

Born at Terre Haute, Indiana, 1871, of German ancestry. Educated in the public schools of Warsaw, Indiana, and at the University of Indiana. Newspaper work in Chicago and St. Louis, 1892–5. Editor of *Every Month* (literary and musical magazine), 1895–8. Editorial positions on *McClure's*, *Century*, *Cosmopolitan*, and various other magazines, finally becoming editor-in-chief of the Butterick Publications (*Delineator*, *Designer*, *New Idea*, *English Delineator*), 1907–10. Organized the National Child Rescue Campaign, 1907.

SUGGESTIONS FOR READING

1. As Mr. Dreiser is considered by many critics the novelist of biggest stature as yet produced by America, the nature

and sources of his strength and of his weakness deserve careful analysis. Observe (1) that his attitude toward life and his general method derive from Zola; (2) that his materials are drawn from his extensive and varied experience as a journalist; (3) that these two facts are exemplified in brief in his biographical studies, *Twelve Men*, which are "human documents."

2. Note the dates of *Sister Carrie* and of *Jennie Gerhardt*, and work out Dreiser's loss and gain during the long period of silence between them.

3. *Hey, Rub-a-Dub-Dub* (cf. *Nation*, 109 ['19]: 278) should be read by every student of Dreiser, for its revelation of his attitude toward humanity, which contributes largely to the greatness of his work, and of his failure to think out a point of view, which is a fundamental weakness. Note his admission: "I am one of those curious persons who cannot make up their minds about anything."

4. With what types of material does Mr. Dreiser succeed best? Why?

5. Discuss Mr. Dreiser's style in connection with the following topics: (1) economy; (2) realism; (3) suggestion; (4) taste; (5) rhythmic beauty. What deeply rooted defect is suggested by the following description of the Woolworth Building in New York:—"lifts its defiant spear of clay into the very maw of heaven"?

6. How far does Mr. Dreiser represent American life? Do you think his work will be for some time the best that we can do in literature?

7. Read Mr. Van Doren's article (listed below) for suggestion of other points for discussion. The following passage is especially significant:

> Not the incurable awkwardness of his style nor his occasional merciless verbosity nor his too frequent interpositions of crude argument can destroy the effect which he produces at his best—that of a noble spirit brooding over a world which in spite of many condemnations he deeply, somberly loves. Something peasantlike in his genius may blind him a little to the finer shades of character and set him astray in his reports of cultivated society. His conscience about telling the plain

Theodore Dreiser—*Continued*

truth may suffer at times from a dogmatic tolerance which refuses to draw lines between good and evil or between beautiful and ugly or between wise and foolish. But he gains, on the whole, more than he loses by the magnitude of his cosmic philosophizing. . . . From somewhere sound accents of an authority not sufficiently explained by the mere accuracy of his versions of life. Though it may indeed be difficult for a thinker of the widest views to contract himself to the dimensions needed for realistic art, and though he may often fail when he attempts it, when he does succeed he has the opportunity, which the mere worldling lacks, of ennobling his art with some of the great lights of the poets.

Bibliography

* Sister Carrie. 1900.
* Jennie Gerhardt. 1911.
The Financier. 1912.
A Traveller at Forty. 1913. (Travel sketches.)
The Titan. 1914.
The Genius. 1915.
Plays of the Natural and the Supernatural. 1916.
A Hoosier Holiday. 1916. (Travel sketches.)
Free and Other Stories. 1918.
The Hand of the Potter. 1918. (Tragedy.)
Twelve Men. 1919. (Biographical studies.)
Hey-rub-a-dub-dub. 1920.

Studies and Reviews

Mencken, H. L., Prefaces.
Sherman, Stuart P., On Contemporary Literature, 1917.

Acad. 85 ('13): 133. (Frank Harris.)
Bookm. 34 ('11): 221 (portrait); 38 ('14): 673; 53 ('21): 27 (portrait).
Cur. Lit. 53 ('12): 696 (portrait).
Cur. Op. 62 ('17): 344 (portrait); 63 ('17): 191; 66 ('19): 175.
Dial, 62 ('17): 343, 507.
Egoist, 3 ('16): 159.
Ind. 71 ('11): 1267 (portrait).
Lond. Times, June 23, 1921: 403.
Nation, 101 ('15): 648 (Stuart P. Sherman); 112 ('21): 400. (Carl Van Doren.)
New Repub. 2 ('15): supp. Apr. 17, Pt. II, p. 7.
No. Am. 207 ('18): 902.
Review, 2 ('20): 380. (Paul Elmer More.)
R. of Rs. 47 ('13): 242 (portrait).
Spec. 118 ('17): 139.

William Edward Burghardt Du Bois—man of letters.

Born at Great Barrington, Massachusetts, 1865. Of negro descent but with large admixture of white blood. A. B.,

William Edward Burghardt DuBois—*Continued*
Fisk University, 1888; Harvard, 1890; A. M., 1891; Ph. D., 1895. Studied at the University of Berlin. Professor of economics and history, Atlanta University, 1896–1910. Director of publicity of the National Association for the Advancement of Colored People and editor of the *Crisis*, 1910—.

Mr. Du Bois is a distinguished economist and primarily a propagandist for the equal rights and education of the negro, but he belongs to literature as the author of *Darkwater*.

Bibliography

The Souls of Black Folk. 1903.
John Brown. 1909.
The Quest of the Silver Fleece. 1911.
* Darkwater. 1920.

Studies and Reviews

Am. M. 66 ('08): May, pp. 61 (portrait), 65.
Freeman, 1 ('20): 95.
Lit. Digest, 65 ('20): May 1, p. 86.
Nation, 110 ('20): 726.
New Repub. 22 ('20): 189.
World Today, 12 ('07): 6 (portrait).
World's Work, 41 ('20): 159 (portrait).

Finley Peter Dunne—humorist.

Born at Chicago, 1867. Educated in Chicago public schools. Began newspaper work as reporter, 1885. On *Chicago Evening Post* and *Chicago Times Herald*, 1892–7. Editor of the *Chicago Journal*, 1897–1900. Since 1900 has lived and worked in New York.

Bibliography

Mr. Dooley in Peace and in War. 1898.
Mr. Dooley in the Hearts of His Countrymen. 1899.
Mr. Dooley's Philosophy. 1900.
Mr. Dooley's Opinions. 1901.
Observations by Mr. Dooley. 1902.
Dissertations by Mr. Dooley. 1906.
Mr. Dooley Says. 1910.
Mr. Dooley on Making a Will and Other Necessary Evils. 1919.

Finley Peter Dunne—*Continued*

STUDIES AND REVIEWS

Am. M. 62 ('06): 571 (portrait); 65 ('07): 173.
Bookm. 51 ('20): 674.
Cent. 63 ('01): 63 (portrait).
Cur. Lit. 38 ('05): 29 (portrait).
Harp. W. 47 ('03): 331 (portrait), 346.
Ind. 62 ('07): 741 (portrait).
Lit. Digest, 44 ('12): 427 (portrait).
No. Am. 176 ('03): 743. (Howells.)
New Repub. 20 ('19): 235.
Outlook, 123 ('19): 94 (portrait).
Spec. 90 ('03): 258; 125 ('20): 146.

Charles Alexander Eastman (**Ohiyesa**)—writer.

Born at Redwood Falls, Minnesota, 1858, of Santee Sioux ancestry, his father being a full-blood Indian, and his mother a half-breed. B. S., Dartmouth, 1887; M. D., Boston University, 1890. Government physician, Pine Ridge Agency, 1890–3. Indian secretary, Y. M. C. A., 1894–7. Attorney for Santee Sioux at Washington, 1897–1900. Government physician, Crow Creek, South Dakota, 1900–3. Appointed to revise Sioux family names, 1903–9.

BIBLIOGRAPHY

Indian Boyhood. 1902.
Old Indian Days. 1907.
The Soul of the Indian. 1911.
The Indian Today. 1915.
From the Deep Woods to Civilization. 1916.

STUDIES AND REVIEWS

Bk. Buyer, 24 ('02): 21 (portrait).
Chaut. 35 ('02): 335 (portrait), 339.
Outlook, 65 ('00): 83 (portrait).
R. of Rs. 33 ('06): 700 (portrait), 703.

Max Eastman—poet, essayist, critic.

Born at Canandaigua, New York, 1883. Both his parents were Congregationalist preachers. A. B., Williams College, 1905. From 1907 to 1911, associate in philosophy at Columbia. In 1911, began to give his entire time to studying and writing about the problems of economic inequality. In 1913,

Max Eastman—*Continued*

became editor of *The Masses*, a periodical which voiced his theories, and which in 1917 became *The Liberator*.

In his *Enjoyment of Poetry*, Mr. Eastman shows in an interesting way how poetry can be made to contribute to the enrichment of life.

Bibliography

The Child of the Amazons and Other Poems. 1913.
The Enjoyment of Poetry. 1913.
Journalism Versus Art. 1916.
Understanding Germany. 1916.
The Colors of Life. 1918.
The Sense of Humor. 1921.

Studies and Reviews

Untermeyer.
Countryside M. 23 ('16): 273 (portrait).
Cur. Op. 55 ('13): 126 (portrait).
Dial, 65 ('18): 611 (Louis Untermeyer); 66 ('19): 146. (Arturo Giovannitti.)
Harp. W. 57 ('13): June 7, p. 20.
Lit. Digest, 54 ('17): 71 (portrait).
New Repub. 9 ('17): 303. (Hackett.)
Poetry, 2 ('13): 140; 3 ('13): 31; 13 ('19): 322.
Survey, 30 ('13): 489.

Walter Prichard Eaton—critic, essayist.

Born at Malden, Massachusetts, 1878. A. B., Harvard, 1900. Dramatic critic on the *New York Tribune*, 1902–7, and the *New York Sun*, 1907–8, and on the *American Magazine*, 1909–18.

Bibliography

The American Stage of Today. 1908.
At the New Theatre and Others. 1910.
Barn Doors and Byways. 1913.
The Man Who Found Christmas. 1913.
The Idyl of Twin Fires. 1915.
New York. 1915.
Plays and Players. 1916.
Green Trails and Upland Pastures. 1917.
Newark, 1917.
Echoes and Realities. 1918. (Poems.)
In Berkshire Fields. 1919.
On the Edge of the Wilderness. 1920.

STUDIES AND REVIEWS

Bookm. 28 ('09): 412; 29 ('09): 473. (Portraits.)
Country Life, 25 ('14): Jan., p. 110 (portrait).
Lit. Digest, 53, ('16): 1711 (portrait).

"Albert Edwards." See *Arthur Bullard.*

T(homas) S(tearns) Eliot—poet, critic.

Born at St. Louis, Missouri, 1888. A. B., Harvard, 1909; A. M., 1910. Studied at the Sorbonne, Paris, and at Merton College, Oxford. Teacher and lecturer in London since 1913.

SUGGESTIONS FOR READING

1. Is Mr. Eliot's poetry derived from a keen sense of life experienced or from literature? What echoes of earlier poets do you find in his work?

2. Does the adjective *distinguished* apply to his work? What are the sources of his distinction? What evidences of fresh vision of old things do you find? of unexpected and true associations and contrasts? of a delicate sense for essential details that make a picture? of the power of suggestive condensation? of ability to get an emotional effect through irony?

3. Consider the following quotation from Mr. Eliot as illuminative of his method of work: "The contemplation of the horrid or sordid by the artist is the necessary and negative aspect of the impulse toward beauty."

4. It is interesting to make a special study of Mr. Eliot's management of verse.

5. What, if any, temperamental defect is likely to interfere with his development?

BIBLIOGRAPHY

Poems. 1920.
The Sacred Wood. Essays on Poetry and Criticism. 1920.
Also in: The Little Review, 4 ('17): May, June, September.

T(homas) S(tearns) Eliot—*Continued*

Studies and Reviews

Ath. 1920, 1: 239.
Dial, 68 ('20): 781; 70 ('21): 336.
Freeman, 1 ('20): 381; 2 ('21): 593. (Conrad Aiken.)
Lond. Times, June 13, 1919: 322; Dec. 2, 1920: 795.
Nation, 110 ('20): 856.
Poetry, 10 ('17): 264; 16 ('20): 157; 17 ('21): 345.
New Statesman, 16 ('21): 418.
See also *Book Review Digest*, 1920, 1921.

John Erskine—essayist, poet.

Born in New York City, 1879. A. B., Columbia, 1900; A. M., 1901; Ph. D., 1903. Taught English at Amherst and Columbia. Since 1916, professor at Columbia. Co-editor of the *Cambridge History of American Literature.*

Bibliography

The Moral Obligation to be Intelligent, and Other Essays. 1915.
The Shadowed Hour. 1917. (Poems.)
Democracy and Ideals, a Definition. 1920.
The Kinds of Poetry, and Other Essays. 1920.

Studies and Reviews

Dial, 70 ('21): 347.
Outlook, 126 ('20): 377 (portrait).
See also *Book Review Digest*, 1920.

Theodosia Faulks (Theodosia Garrison: Mrs. Frederic J. Faulks)—poet.

Born at Newark, New Jersey, 1874. Educated in private schools.

Bibliography

The Joy o' Life and Other Poems. 1909.
Earth Cry and Other Poems. 1910.
The Dreamers. 1917.

Studies and Reviews

Bookm. 16 ('02): 16 (portrait); 47 ('18): 398.
See also *Book Review Digest*, 1917, 1921.

Edna Ferber—short-story writer, novelist.

Born at Kalamazoo, Michigan, 1887. Educated in the public and high schools of Appleton, Wisconsin. Began newspaper work at seventeen as reporter on the *Appleton Daily Crescent.* Later, employed on the *Milwaukee Journal* and the *Chicago Tribune.*

Miss Ferber's special contribution to American Literature thus far has been through her studies of American women in business.

BIBLIOGRAPHY

Dawn O'Hara. 1911.
Buttered Side Down. 1912.
Roast Beef Medium. 1913.
Personality Plus. 1914.
Emma McChesney & Co. 1915.
Fanny Herself. 1917.
Cheerful—By Request. 1918.
Half Portions. 1920.
$1200 a Year. 1920. (Comedy.)
The Girls. 1921. (Novel.)

STUDIES AND REVIEWS

Overton.
Bookm. 54 ('21): 393; 54 ('22): 434 (portrait), 582.
Cur. Op. 54 ('13): 491 (portrait).
New Repub. 29 ('22): 158. (Hackett.)
See also *Book Review Digest*, 1917, 1918, 1920, 1921.

Arthur Davison Ficke—poet.

Born at Davenport, Iowa, 1883. A. B., Harvard, 1904. Studied at the College of Law, State University of Iowa. Taught English at State University of Iowa, 1905–7. Admitted to the bar, 1908. Under the name "Anne Knish" joined Witter Bynner (q. v.) under the pseudonym "Emanuel Morgan" in writing *Spectra.* Mr. Ficke's knowledge of art, especially Japanese art, has an important bearing upon his work.

BIBLIOGRAPHY

From the Isles. 1907.
The Happy Princess. 1907.

Arthur Davison Ficke—*Continued*

The Earth Passion. 1908.
The Breaking of Bonds. 1910.
Twelve Japanese Painters. 1913.
Mr. Faust. 1913.
* Sonnets of a Portrait Painter. 1914.
The Man on the Hilltop. 1915.
Chats on Japanese Prints. 1915.
Spectra. 1916. (Under pseudonym "Anne Knish," with Witter Bynner, q. v.)
An April Elegy. 1917.

STUDIES AND REVIEWS

Untermeyer.
Forum, 55 ('16): 240, 675.
Poetry, 4 ('14): 29; 6 ('15): 39, 247; 10 ('17): 323; 12 ('18): 169.
See also *Book Review Digest*, 1915.

Dorothy Canfield Fisher (Dorothea Frances Canfield Fisher, Mrs. John Redwood Fisher)—novelist.

Born at Lawrence, Kansas, 1879. Ph. B., Ohio State University, 1899; Ph. D., Columbia, 1904. Secretary of Horace Mann School, 1902–5. Studied and traveled widely in Europe and speaks several languages. Spent several years in France, doing war work.

BIBLIOGRAPHY

The Squirrel-Cage. 1912.
Hillsboro People. 1915. (Short stories, with poems by Sarah Cleghorn, q. v.)
* The Bent Twig. 1915.
The Real Motive. 1916.
Fellow-Captains. 1916. (With Sarah Cleghorn, q. v.) (Essays.)
Self-Reliance. 1916.
Understood Betsy. 1917.
Home Fires in France. 1918.
The Day of Glory. 1919.
* The Brimming Cup. 1921.
Rough-Hewn. 1922.

STUDIES AND REVIEWS

Overton.
Bookm. 42 ('16): 599; 48 ('18): 105; 53 ('21): 453.
Dial, 65 ('18): 320.
Lit. Digest, 69 ('21): June 11, p.57.
New Repub. 5 ('16): 314.
R. of Rs. 45 ('12): 759 portrait).
See also *Book Review Digest*, 1915, 1917–9, 1921.

F(rancis) Scott (Key) Fitzgerald—novelist, short-story writer.

Born in 1896.

Bibliography

The Other Side of Paradise. 1920.
Flappers and Philosophers. 1920. (Short stories.)
The Beautiful and Damned. 1922.

Studies and Reviews

Lond. Times, June 23, 1921: 402. See also *Book Review Digest*, 1920.

John Gould Fletcher—poet, critic.

Born at Little Rock, Arkansas, 1886. Studied at Phillips Academy, Andover, Massachusetts, and at Harvard, 1903–7. Has lived much in England.

Suggestions for Reading

1. Read the prefaces to *Irradiations* and *Goblins and Pagodas* for Mr. Fletcher's theory of poetry before you read the poems themselves. Has he succeeded in making the arts of painting and music do service to poetry?

2. After reading the poems, consider the justice or injustice of Mr. Aiken's criticism: "It is a sort of absolute poetry, a poetry of detached waver and brilliance, a beautiful flowering of language alone—a parthenogenesis, as if language were fertilized by itself rather than by thought or feeling. Remove the magic of phrase and sound and there is nothing left: no thread of continuity, no thought, no story, no emotion. But the magic of phrase and sound is powerful, and it takes one into a fantastic world."

3. Do you find any poems to which the quotation given above does not apply? Are these of more or of less value than the others?

Bibliography

Irradiations—Sand and Spray. 1915.
Goblins and Pagodas. 1916.
Japanese Prints. 1917.

John Gould Fletcher—*Continued*

The Tree of Life. 1918.
Breakers and Granite. 1921.
Paul Gauguin; His Life and Art. 1921.

For bibliography of editions out of print, see *A Miscellany of American Poetry*. 1920.

STUDIES AND REVIEWS

Lowell.
Untermeyer.

Bookm. 41 ('15): 236 (portrait).
Dial, 66 ('19): 189.
Egoist, 2 ('15): 73, 79, 177 (portrait); 3 ('16): 173.
New Repub. 3 ('15): 75, 154, 204; 5 ('15): 280; 9 ('16): supp. p. 11.
Poetry, 7 ('15): 44, 88; 9 ('16): 43; 13 ('19): 340; 19 ('21): 155.
Sat. Rev. 126 ('18): 1039.
See also *Book Review Digest*, 1915, 1918, 1919, 1921.

Sewell Ford (Maine, 1868)—short-story writer.

The creator of Shorty McCabe and Torchy. For bibliography, see *Who's Who in America*.

John (William) Fox, Jr.—novelist.

Born in Kentucky, 1862, of a pioneer family. Pupil of James Lane Allen (q. v.), whose influence on his work should be noted. Also associated in friendship with Roosevelt and with Thomas Nelson Page. War correspondent during the Spanish and Japanese wars. Died in 1919.

BIBLIOGRAPHY

* The Little Shepherd of Kingdom Come. 1903.
Following the Sun Flag. 1905.
A Knight of the Cumberland. 1906.
* The Trail of the Lonesome Pine. 1908.
The Heart of the Hills. 1913.
In Happy Valley, 1917.
Erskine Dale; Pioneer. 1920.

STUDIES AND REVIEWS

Bookm. 32 ('10): 363.
Nation, 109 ('19): 72.
Outlook, 90 ('08): 700; 126 ('20): 333. (Portraits.)
Scrib. M. 66 ('19): 674. (Thomas Nelson Page.)

Waldo David Frank—novelist.

Born in 1889. His criticism of America (1919) roused much discussion.

Bibliography

The Unwelcome Man. A Novel. 1917.
Our America. 1919.
Dark Mother. 1920.
Rahab. 1922.

Studies and Reviews

Cur. Op. 68 ('20): 80 (portrait).
Dial, 62 ('17): 244 (Van Wyck Brooks); 70 ('21): 95.

See also *Book Review Digest*, 1917, 1919.

Mary Eleanor Wilkins Freeman (**Mrs. Charles M. Freeman**)—short-story writer, novelist, dramatist.

Born at Randolph, Massachusetts, 1862. Educated there and at Mount Holyoke Seminary, 1874.

Bibliography

* A Humble Romance and Other Stories. 1887.
* A New England Nun and Other Stories. 1891.
A Pot of Gold and Other Stories. [1892.]
Young Lucretia. 1892.
Giles Corey, Yeoman. A Play. 1893.
Jane Field. A Novel. 1893.
Pembroke. A Novel. 1894.
Comfort Pease and Her Gold Ring. 1895.
Madelon. A Novel. 1896.
Jerome, a Poor Man. 1897.
Silence and Other Stories. 1898.
People of Our Neighborhood. 1898.
In Colonial Times. 1899.
Evelina's Garden. 1899.
The Jamesons. 1899.
The Love of Parson Lord and Other Stories. 1900.
The Hearts Highway. A Romance of Virginia in the Seventeenth Century. 1900.
The Portion of Labor. 1901.
The Home-Coming of Jessica. 1901.
Understudies. 1901.
Six Trees. 1903.

Mary Eleanor Wilkins Freeman—*Continued*

The Wind in the Rose Bush and Other Stories of the Supernatural. 1903.
The Givers. 1904.
The Debtor. A Novel. 1905.
"Doc." Gordon. 1906.
By the Light of the Soul. 1906.
The Fair Lavinia. 1907.
The Shoulders of Atlas. A Novel. 1908.
The Winning Lady. 1909.
The Green Door. 1910.
The Butterfly House. 1912.
The Yates Pride. 1912.
The Copy-Cat and Other Stories. 1914.
An Alabaster Box. 1917. (With Florence Morse Kingsley.)
Edgewater People. 1918.

STUDIES AND REVIEWS

Halsey. (Women.)
Harkins. (Women.)
Overton.
Pattee.

Atlan. 83 ('99): 665.
Bk. Buyer, 8 ('91): 53 (portrait); 23 ('01): 379.
Bookm. 24 ('06): 20 (portrait).
Bookm. (Lond.) 24 ('06): 20 (portrait).
Bk. News, 11 ('93): 227.
Citizen, 4 ('98): 27.
Critic, 20 ('92): 13; 22 ('93): 256 (portrait); 32 ('98): 155 (portraits).
Harp. W. 47 ('03): 1879; 49 ('05): 1940. (Portraits.)

Alice French ("**Octave Thanet**")—novelist.

Born at Andover, Massachusetts, and educated at Abbott Academy there; Litt. D., University of Iowa, 1911.

Upon going to live in the Middle West, Miss French became interested in the local color of Iowa and Arkansas and in the labor conditions with which she came in contact as a member of a family of manufacturers. The sociological and propagandist elements are strong in her work.

BIBLIOGRAPHY

Knitters in the Sun. 1887.
Stories of a Western Town. 1893.
The Man of the Hour. 1905.
The Lion's Share. 1907.

Alice French—*Continued*

By Inheritance. 1910.
Stories That End Well. 1911.
A Step on the Stair. 1913.
And the Captain Answered. 1917.

STUDIES AND REVIEWS

Harkins. (Women.)
Pattee.

Arena, 38 ('07): 683 (portrait), 691.
Cur. Lit. 28 ('00): 143.

Robert Lee Frost—poet.

Born at San Francisco, 1875. At the age of ten, he was taken to New England where eight generations of his forefathers had lived. In 1892, he spent a few months at Dartmouth College but disliking college routine, decided to earn his living, and became a millhand in Lawrence, Massachusetts. In 1897, two years after he had married, he entered Harvard and studied there for two years; but he finally gave up the idea of a degree and turned to various kinds of work, teaching, shoe-making, and newspaper work. From 1900–11, he was farming at Derry, New Hampshire, but with little success. At the same time, he was writing and offering for publication poems which were invariably refused. He likewise taught English at Derry, 1906–11, and psychology at Plymouth, 1911–2.

In 1912, he sold his farm and with his wife and four children went to England. He offered a collection of poems to an English publisher and went to live in the little country town of Beaconsfield. The poems were published and their merits were quickly recognized. In 1914, Mr. Frost rented a small place at Ledbury, Gloucestershire, near the English poets, Lascelles Abercrombie, and W. W. Gibson. With the publication of *North of Boston* his reputation as a poet was established.

In 1915, Mr. Frost returned to America and went to live near Franconia, New Hampshire. From 1916 to 1919 he taught English at Amherst College. But he found that college life was disturbing to his creative energy, and in

1920 he bought land in Vermont and again became a farmer. In 1921, the University of Michigan, in recognition of his talents, offered him a salary to live in Ann Arbor without teaching. This position he accepted, but it is reported that he intends to return to farming to secure the leisure necessary for his work.

SUGGESTIONS FOR READING

1. Make a list of subjects that you have not found treated elsewhere in poetry. Test the truth of the treatment by your own experience and decide whether Mr. Frost has converted these commonplace experiences into a new field of poetry.

2. Read in succession the poems concerning New England life and decide whether they seem more authentic and more valuable than the others. If so, why?

3. Is Mr. Frost's realism photographic? Consider in this connection his own statement: "There are two types of realist—the one who offers a good deal of dirt with his potato to show that it is a real one; and the one who is satisfied with the potato brushed clean. . . . To me the thing that art does for life is to strip it to form."

In view of the last sentence it is interesting to consider the kinds of details that Mr. Frost chooses for presentation and those that he omits.

4. Read several of the long poems to discover his relative strength in narrative and in dramatic presentation.

5. Examine the vocabulary for naturalness, colloquialism, and extraordinary occasional fitness of words.

6. Try to sum up briefly Mr. Frost's philosophy of life and his attitude toward nature and people.

7. What do you observe about the metrical forms, the beauty or lack of beauty in the rhythm? Do many of the poems sing?

8. What do you prophesy as to Mr. Frost's future?

Robert Lee Frost—*Continued*

BIBLIOGRAPHY

A Boy's Will. 1913.
North of Boston. 1914.
Mountain Interval. 1916.

STUDIES AND REVIEWS

Boynton
Lowell.
Untermeyer.

Atlan. 116 ('15): 214.
Bookm. 45 ('17): 430 (portrait); 47 ('18): 135.
Chapbook, 1–2, May, 1920: 5.
Cur. Op. 58 ('15): 427 (portrait).
Dial, 61 ('16): 528.
Ind. 86 ('16): 283; 88 ('16): 533. (Portraits.)
Lit. Digest, 66 ('20): June 17, p. 32 (portrait).
Nation, 109 ('19): 713.
New Repub. 9 ('16): 219; 12 ('17): 109.
Poetry, 2 ('13): 72; 5 ('14): 127; 9 ('17): 202.
R. of Rs. 51 ('15): 432 (portrait).
School and Soc. 7 ('18): 117.
Spec. 126 ('21): 114.
Survey, 45 ('20): 318.
Touchstone, 3 ('18): 70 (portrait).

Henry Blake Fuller—novelist, short-story writer.

Born in Chicago, 1857. Educated in Chicago public schools, graded and high; and at a "classical academy" in Wisconsin. In Europe, '79–'80, '83, '92, '94, '96–7. Literary editor *Chicago Post*, 1902. Editorials *Chicago Record Herald*, 1910–11, and 1914; at present, *Literary Review* of the *New York Evening Post*, for the *Freeman*, *New Republic*, *Nation*, etc.

SUGGESTIONS FOR READING

1. Compare Mr. Fuller's stories of Europe with his studies of life in Chicago. What is their relative success? What inferences do you draw?

2. Considering dates, materials, and methods, where do you place Mr. Fuller's work in the development of the American novel?

3. Read *On the Stairs* in view of *Dial*, 64 ('18): 405.

BIBLIOGRAPHY

* The Chevalier of Pensieri-Vani. 1891.
The Chatelaine of La Trinité. 1892.

Henry Blake Fuller—*Continued*

The Cliff-Dwellers. 1893.
With the Procession. A Novel. 1895.
The Puppet-Booth. Twelve Plays. 1896.
From the Other Side. Stories of Transatlantic Travel. 1898.
The Last Refuge. A Sicilian Romance. 1900.
Under the Skylights. 1901.
Waldo Trench and Others. Stories of Americans in Italy. 1908.
Lines Long and Short. Biographical Sketches in Various Rhythms. 1917.
On the Stairs. 1918.
Bertram Cope's Year. 1919.

Studies and Reviews

Bk. Buyer, 24 ('02): 185 (portrait).
Bookm. 38 ('13): 275; 47 ('18): 340.
Dial, 64 ('18): 405.
Poetry, 10 ('17): 155.
See also *Book Review Digest*, 1918, 1920.

Zona Gale—novelist, short-story writer, dramatist.

Born at Portage, Wisconsin, 1874. B. L., University of Wisconsin, 1895; M. L., 1899. On Milwaukee papers until 1901. Later on staff of the *New York World*.

Bibliography

The Loves of Pelleas and Etarre. 1907.
Friendship Village. 1908.
Friendship Village Love Stories. 1909.
Mothers to Men. 1911.
When I Was a Little Girl. 1913.
Neighborhood Stories. 1914.
The Neighbors. 1914. (One-act play.)
A Daughter of the Morning. 1917.
Birth. 1918.
* Miss Lulu Bett. 1920. (Play, 1921.)
The Secret Way. 1921. (Poems.)

Studies and Reviews

Acad. 75 ('08): 595.
Bookm. 13 ('01): 520 (portrait); 25 ('07): 567 (portrait); 53 ('21): 123.
See also *Book Review Digest*, 1915, 1917–19, 1920.

Hamlin Garland—short-story writer, novelist.

Born on a farm near West Salem, Wisconsin, 1860, of Scotch and New England ancestry. During his boyhood, his father moved first to Iowa, then to Dakota. As a boy, Mr. Garland helped his father with all the hard work of making farmland out of prairie. While still in his teens, he was able to do a man's work. His schooling was desultory, but he finished the course at Cedar Valley Seminary, Osage, Iowa, then taught, 1882–3. In 1883 he took up a claim in Dakota, but the next year went to Boston and began his career as teacher and writer.

Suggestions For Reading

1. Read the autobiographical books, *A Son of the Middle Border* and *A Daughter of the Middle Border*, to get the background of Mr. Garland's work. Then read his essays called *Crumbling Idols*, for the literary theory on which his work was created.

2. Two literary landmarks in Mr. Garland's history are: Edward Eggleston's *The Hoosier Schoolmaster* (1871), and Joseph Kirkland's *Zury: the Meanest Man in Spring County* (1887). Read these and decide how much they influenced *Main-Traveled Roads* and similar volumes of Mr. Garland's.

3. Mr. Garland says that he presents farm life "not as the summer boarder or the young lady novelist sees it—but as the working farmer endures it." Find evidence of this.

4. Consider how far Mr. Garland's success depends upon the richness of his material, how far upon his philosophy of life and his honesty to his own experience, and how far upon his technical skill as a writer.

5. What are his most obvious limitations? What is the relative importance of his novels and of his short stories?

6. Consider separately: (1) his power of visualization; (2) his choice of significant detail; (3) his originality or lack of it; (4) his range in characterization; (5) his power of suggestion as over against his vividness of delineation; (6) his economy—or lack of it—in expression. Where does his main strength lie?

Bibliography

Under the Wheel. A Modern Play in Six Scenes. 1890.
* Main-Traveled Roads. 1890.
Jason Edwards. 1891.
A Little Norsk. 1891.
* Prairie Folks. 1892.
A Spoil of Office. A Story of the Modern West. 1892.
A Member of the Third House. 1892.
Crumbling Idols. 1893. (Essays.)
Prairie Songs. 1894.
* Rose of Dutcher's Coolly. 1895.
Wayside Courtships. 1897.
The Spirit of Sweetwater. 1898.
Boy Life on the Prairie. 1899. (Autobiographical.)
The Eagle's Heart. 1900.
Her Mountain Lover. 1901.
The Captain of the Gray Horse Troop. A Novel. 1902.
Hesper. A Novel. 1903.
The Light of the Star. A Novel. 1904.
The Tyranny of the Dark. 1905. (Novel.)
The Long Trail. A Story of the Northwest Wilderness. 1907.
Money Magic. A Novel. 1907.
The Shadow World. 1908. (Novel.)
The Moccasin Ranch. A Story of Dakota. 1909.
Cavanagh, Forest Ranger. A Romance of the Mountain West. 1909.
* Other Main-Traveled Roads. 1910.
Victor Ollnee's Discipline. 1911. (Novel.)
A Romance of the Bear-Tooth Range. 1914.
They of the High Trails. 1916.
A Son of the Middle Border. 1917. (Autobiographical.)
A Daughter of the Middle Border. 1921. (Autobiographical.)

Studies and Reviews

Boynton.
Harkins.
Pattee.

Arena, 34 ('05): 112 (portrait), 206.
Bookm. 31 ('10): 226 (portrait), 309.
Chaut. 64 ('11): 322 (portrait).
Cur. Lit. 53 ('12): 589.
Cur. Op. 63 ('17): 412.
Lit. Digest, 55 ('17): Sept. 15, p. 28 (portrait).
No. Am. 196 ('12): 523.
R. of Rs. 25 ('02): 701 (portrait).
Sewanee R. 27 ('19): 411.
Touchstone, 2 ('17): 322.
World's Work, 6 ('03): 3695.

Katherine Fullerton Gerould (Mrs. Gordon Hall Gerould)—short-story writer, novelist.

Born at Brockton, Massachusetts, 1879. A. B., Radcliffe College, 1900; A. M., 1901. Reader in English at Byrn Mawr College, 1901–10, except 1908–9 which she spent in England and France.

SUGGESTIONS FOR READING

1. Mrs. Gerould belongs to the school of Henry James, but shows marked individuality in her themes and in her dramatic power. A comparison of some of her short stories with stories by Mr. James (q. v.) and by Mrs. Wharton (q. v.) is illuminating for the powers and limitations of all three.

2. Another interesting comparison is between Mrs. Gerould's stories and the collection entitled *Bliss* by the English writer, Katherine Mansfield (Mrs. J. Middleton Murry); cf. Manly and Rickert, *Contemporary British Literature.*

BIBLIOGRAPHY

* Vain Oblations. 1914.
* The Great Tradition. 1915.
Hawaii, Scenes and Impressions. 1916.
A Change of Air. 1917.
Modes and Morals. 1919. (Essays.)
Lost Valley. 1921. (Novel.)

STUDIES AND REVIEWS

Bookm. 44 ('16): 31.
Cur. Lit. 58 ('15): 353.
New Repub. 22 ('20): 97.
No. Am. 211 ('20): 564. (Lawrence Gilman.)
See also *Book Review Digest*, 1914–17, 1920.

Fannie Stearns Davis Gifford (Mrs. Augustus McKinstry Gifford)—poet.

Born at Cleveland, Ohio, 1884. A. B., Smith College, 1904. Taught English at Kemper Hall, Kenosha, Wisconsin, 1906–7.

BIBLIOGRAPHY

Myself and I. 1913.
Crack o' Dawn. 1915.

Fannie Stearns Davis Gifford—*Continued*

STUDIES AND REVIEWS

Bookm. 47 ('18): 388. Poetry, 2 ('13): 225; 6 ('15): 45.

Arturo Giovannitti—poet.

Born in the Abruzzi, Italy, 1884, of a family of good social standing, his father and one of his brothers being doctors, and another brother a lawyer. Educated in a local Italian college. Came to America in 1900, full of enthusiasm for democracy. Worked in a coal mine. Later, studied at Union Theological Seminary. Conducted Presbyterian missions in several places.

In 1906, he became a socialist and one of the leaders of the I. W. W. During the Lawrence strikes he preached the doctrine of Syndicalism and was arrested on the charge of inciting to riot. He also organized relief work for the strikers.

On an Italian newspaper; editor of *Il Proletario*, a socialist paper. His first speech in English was made at the time of his trial and produced a powerful effect upon his audience. During his imprisonment, he studied English literature and wrote poems, of which the most famous is "The Walker." His chief concern is with the submerged, and he writes from actual experience of having been "one of those who sleep in the park."

SUGGESTIONS FOR READING

1. What are the main features of the social creed at the root of Giovannitti's poetry?
2. Is he a poet or a propagandist? Test his sincerity; his passion; his truth to experience.
3. What are his limitations as thinker and as poet?
4. Compare and contrast his work with Whitman's in ideas and in form.
5. Do you find marks of greatness in him?

BIBLIOGRAPHY

Arrows in the Gale. 1914. (With introduction by Helen Keller.)
Also in: Others. 1919.

STUDIES AND REVIEWS

Untermeyer.

Atlan. 111 ('13): 853.
Cur. Op. 54 ('13): 24 (portrait).
Forum, 52 ('14): 609.
Lit. Digest, 45 ('12): 441.
Outlook, 104 ('13): 504.
Poetry, 6 ('15): 36.
Survey, 29 ('12): 163 (portrait).

Ellen (Anderson Gholson) Glasgow—novelist.

Born at Richmond, Virginia, 1874. Privately educated. Her best work deals with life in Virginia.

BIBLIOGRAPHY

The Descendant. 1897.
Phases of an Inferior Planet. 1898.
The Voice of the People. 1900.
The Battle-ground. 1902.
The Deliverance. 1904.
The Ancient Law. 1908.
* The Romance of a Plain Man. 1909.
* The Miller of Old Church. 1911.
Virginia. 1913.
Life and Gabriella. 1916.
The Builders. 1919.
Stranger Things Have Happened. 1922.

STUDIES AND REVIEWS

Cooper.
Harkins. (Women).
Overton.

Bookm. 19 ('04): 14 (portrait), 43; 29 ('09): 613 (portrait), 619.
Critic, 44 ('04): 200 (portrait).
Cur. Lit. 32 ('02): 623.
Cur. Op. 55 ('13): 50 (portrait).
Outlook, 71 ('02): 213 (portrait).
World's Work, 5 ('02): 2793 (portrait); 39 ('20): 492 (portrait).

Susan Glaspell (Mrs. George Cram Cook)—dramatist, novelist.

Born at Davenport, Iowa, 1882. Ph. B., Drake University and post-graduate work at the University of Chicago. Statehouse and legislative reporter for the *News* and the

Susan Glaspell—*Continued*

Capitol, Des Moines. Connected with the Little Theatre movement through the Provincetown Players.

Bibliography

The Glory of the Conquered; the Story of a Great Love. 1909.
The Visioning. 1911. (Novel.)
Lifted Masks. 1912. (Short stories.)
Fidelity. 1915. (Novel.)
Suppressed Desires. 1915. (With George Cram Cook, q. v.)
Trifles. 1916.
People; and Close the Book. 1918.
Plays. 1920. (Trifles, The People, Close the Book, The Outside, Woman's Honor, Suppressed Desires, with George Cram Cook, Tickless Time, with same; and Bernice, a three act play.)
Inheritors. 1921.

Studies and Reviews

Bookm. 33 ('11): 350 (portrait), 419; 46 ('18): 700 (portrait).
Cur. Op. 59 ('15): 48 (portrait).
Freeman, 1 ('20): 518.
Nation, 111 ('20): 509; 113 ('21): 708.
R. of Rs. 39 ('09): 760 (portrait).
See also *Book Review Digest*, 1915, 1920.

Montague (Marsden) Glass (England, 1877)—short-story writer. The creator of Potash and Perlmutter.

For bibliography, see *Who's Who in America.*

Kenneth Sawyer Goodman—dramatist.

Born in 1883. Lieutenant in the Navy, chief aide at Great Lakes Naval Station. Coöperated with B. Iden Payne at Fine Arts Theatre, 1913. Died in 1918.

Bibliography

Dust of the Road, a Play in One Act. 1912.
Holbein in Blackfriars; an Improbable Comedy. 1913. (With Thomas Wood Stevens.)
Back of the Yards, a Play in One Act. 1914.
Barbara, a Play in One Act. 1914.
The Game of Chess; a Play in One Act. 1914.

Kenneth Sawyer Goodman—*Continued*

Ephraim and the Winged Bear; a Christmas-Eve Nightmare in One Act. 1914.
Dancing Dolls, a Fantastic Comedy in One Act. 1915.
A Man Can Only Do His Best; a Fantastic Comedy in One Act. 1915.
* Quick Curtains. 1915. (Includes all the preceding plays.)
The Green Scarf; an Artificial Comedy in One Act. 1920.
The Hero of Santa Maria; a Ridiculous Tragedy in One Act. 1920. (With Ben Hecht, q. v.)
The Wonder Hat; a Harlequinade in One Act. 1920. (With Ben Hecht, q. v.)

Robert Grant—novelist.

Born at Boston, 1852. A. B., Harvard, 1873; Ph. D., 1876; LL. B., 1879. Judge since 1893. Overseer of Harvard, 1895—.

BIBLIOGRAPHY

The Little Tin Gods on Wheels. 1879.
An Average Man. 1883.
The Reflections of a Married Man. 1892.
The Opinions of a Philosopher. 1893.
The Art of Living. 1895.
Unleavened Bread. 1900.
The Orchid. 1905.
The Chippendales. 1909.
The Convictions of a Grandfather. 1912.
Their Spirit. 1916.

STUDIES AND REVIEWS

Harkins.
Bookm. 11 ('00): 463.
Critic, 37 ('00): 3 (portrait); 46 ('05): 299 (portrait), 368.
Cur. Lit. 29 ('00): 418.
Ind. 58 ('05): 1006 (portrait), 1008; 60 ('06): 1047.
Outlook, 78 ('04): 867 (portrait); 92 ('09): 42.
R. of Rs. 31 ('05): 118 (portrait.)

"Grayson, David." See *Ray Stannard Baker*.

Zane Grey (Ohio, 1875)—novelist.

Writes of the West, from Idaho to Texas. For bibliography, see *Who's Who in America*.

Arthur Guiterman—poet.

Born of American parents in Vienna, Austria, 1871. B. A., College of the City of New York, 1891. Editorial work on the *Woman's Home Companion*, *Literary Digest*, and other magazines, 1891–1906. Lecturer on magazine and newspaper verse, New York School of Journalism, 1912–15.

Bibliography

The Laughing Muse. 1915.
The Mirthful Lyre. 1918.
Ballads of Old New York. 1919.
Chips of Jade, or What They Say in China. 1920. (Includes *Betel Nuts, or What They Say in Hindustan.*)
The Ballad-Maker's Pack. 1921.

Studies and Reviews

Bookm. 42 ('15): 461.
Ind. 88 ('16): 312 (portrait).
Lit. Digest, 52 ('16): 241.
See also *Book Review Digest*, 1920.

Francis (O'Byrne) Hackett—critic.

Born in Kilkenny, Ireland, 1883. Son of a physician. Educated at Clongowes Wood College, Kildare. Came to America in 1900. Began as office boy and gradually worked his way up as critic and editorial writer. Connected with the *Chicago Evening Post*, 1906–11. Associate editor of the *New Republic*, 1914–22.

Bibliography

Ireland, A Study in Nationalism. 1918.
Horizons. 1918.
The Invisible Censor. 1921.

Studies and Reviews

Bookm. 47 ('18): 312.
New Repub. 16 ('18): 308; 19 ('19): 88.
See also *Book Review Digest*, 1918, 1921.

Hermann Hagedorn, Jr.—man of letters.

Born in New York City, 1882. A. B., Harvard, 1907. Studied at University of Berlin, 1907–8, and at Columbia, 1908–9. Instructor in English at Harvard, 1909–11.

Bibliography

Poems and Ballads. 1912.
Faces in the Dawn. 1914. (Novel.)
Makers of Madness. 1914. (Play.)
The Great Maze—The Heart of Youth. 1916. (Poem and play.)
Barbara Picks a Husband. 1918. (Novel.)
Hymn of Free Peoples Triumphant. 1918.

Studies and Reviews

Bookm. 47 ('18): 394.
Ind. 74 ('13): 53.
New Repub. 7 ('16): 234.
Outlook, 102 ('12): 207 (portrait); 103 ('13): 262.
Poetry, 9 ('16): 90.
See also *Book Review Digest*, 1913–4, 1916–21.

Clayton (Meeker) Hamilton—critic, dramatist.

Born at Brooklyn, New York, 1881. A. B., Polytechnic Institute of Brooklyn, 1900; A. M., Columbia, 1901. Teacher of English and lecturer in various schools and colleges, 1901–17. Dramatic critic and associate editor of the *Forum*, 1907–09. Dramatic editor of *The Bookman*, 1910–18, and of other magazines. Has traveled widely.

Bibliography

Studies in Stage Craft. 1914.
The Big Idea. 1917. (With A. E. Thomas, q. v.)
Problems of the Playwright. 1917.
Seen on the Stage. 1920.

Studies and Reviews

Bookm. 27 ('08): 340 (portrait); 42 ('16): 523 (portrait); 46 ('17): 257 (portrait).
See also *Book Review Digest*, 1915, 1917.

Arthur Sherburne Hardy—novelist.

Born at Andover, Massachusetts, 1847. Graduate of U. S. Military Academy, 1869. Honorary higher degrees. Studied and taught civil engineering, 1874–78, and mathematics, 1878–93, at Dartmouth. Represented the United States in Persia and in various countries of Europe as minister, 1897–1905.

Bibliography

But Yet a Woman. 1883.
* Passe Rose. 1889.
Aurélie. 1912.
Diane and Her Friends. 1914.
Helen. 1916.
No. 13, Rue du Bon Diable. 1917.
Peter. 1920.

Studies and Reviews

Bk. Buyer, 21 ('00): 96.
R. of Rs. 27 ('03): 628 (portrait).
Nation, 99 ('14): 582.

Frank Harris—man of letters.

Born in Galway, Ireland, 1854, but came to the United States in 1870. Naturalized. Educated at the universities of Kansas, Paris, Heidelberg, Strassburg, Göttingen, Berlin, Vienna, and Athens (no degrees). Admitted to the Kansas bar, 1875. Later, returned to Europe and became editor of the *Evening News* and *Fortnightly Review* and secured control of the *Saturday Review*.

Mr. Harris's work belongs in a class by itself. It is valuable partly for its content, as in the case of his intimate portraits of famous men whom he has known, and partly for the force and brilliancy of the style.

Bibliography

Elder Conklin. 1892. (Novel.)
The Bomb—A Story of the Chicago Anarchists of 1886. 1909.
The Man Shakespeare. 1909.
Montes, the Matador. 1910. (Short stories.)

Frank Harris—*Continued*

Shakespeare and his Love. 1910.
The Women of Shakespeare. 1911.
Gravitation. 1912.
Unpathed Waters. 1913.
The Veils of Isis and Other Stories. 1914.
* Contemporary Portraits. 1914.
Great Days. 1914. (Novel.)
Love in Youth. 1914.
England or Germany? 1915.
Oscar Wilde; His Life and Confessions. 1916.
* Contemporary Portraits. Second Series. 1919.
A Mad Love. 1920.
* Contemporary Portraits. Third Series. 1921.

STUDIES AND REVIEWS

Bookm. 36 ('13): 498; 37 ('13): 592.
Bookm. (Lond.) 45 ('14): 226; 47 ('15): 160.
Cur. Op. 59 ('15): 196.
Eng. Rev. 9 ('11): 599.
Forum, 55 ('16): 189.
Lit. Digest, 46 ('13): 134 (portrait).
Lond. Times, Oct. 7, 1915: 341.
Nation, 101 ('10): 361.
New Repub. 29 ('21): 21. (Hackett.)
No. Am. 202 ('15): 915.
Sat. Rev. 90 ('00): 551.

Henry Sydnor Harrison—novelist.

Born at Sewanee, Tennessee, 1880. A. B., Columbia, 1900; A. M., 1913.

SUGGESTIONS FOR READING

Read the article by Robert Herrick listed below, and compare Harrison's work with that of Dickens, Sterne, and Meredith. Deal with each novelist separately according to the influences noted by Mr. Herrick.

BIBLIOGRAPHY

Captivating Mary Carstairs. 1911. (Under the pseudonym, "Henry Second.")
Queed. 1911.
V. V.'s Eyes. 1913.
Angela's Business. 1915.
When I Come Back. 1919.
Saint Teresa. 1922.

Henry Sydnor Harrison—*Continued*

STUDIES AND REVIEWS

Bookm. 39 ('14): 420 (portrait).
Columbia Univ. Quar. 15 ('13): 341 (portrait).
Cur. Op. 58 ('15): 352 (portrait).
Ind. 71 ('11): 533 (portrait).
Lit. Digest, 48 ('14): 905 (portrait).
New Repub. 2 ('15): 199. (Herrick.)
World's Work, 26 ('13): 221.

Ben Hecht—novelist, dramatist.

Born in New York City, 1893. Traveled much until he was eight years old, then lived in Racine, Wisconsin, and was educated in the Racine high school. Went to Chicago, intending to join the Thomas Orchestra as violinist, but instead, joined the staff of the Chicago *Journal* and later that of the *Daily News*. War correspondent in Germany.

BIBLIOGRAPHY

The Hero of Santa Maria; a Ridiculous Tragedy in One Act. 1920. (With Kenneth Sawyer Goodman, q. v.)
The Wonder Hat; a Harlequinade in One Act. 1920. (With Kenneth Sawyer Goodman, q. v.)
Erik Dorn. 1921. (Novel.)
Also in: The Little Review. (*Passim.*)

STUDIES AND REVIEWS

Cur. Op. 71 ('21): 644.
Dial, 71 ('21): 597.
Freeman, 4 ('21): 282.
See also *Book Review Digest*, 1921.

Joseph Hergesheimer—novelist.

Born at Philadelphia, 1880. Educated for a short time at a Quaker school in Philadelphia and at the Pennsylvania Academy of Fine Arts.

SUGGESTIONS FOR READING

1. Note Mr. Hergesheimer's use of setting and atmosphere. What is the relative importance of these to plot and character? Is the author's main interest in developing a story, in creating characters that live, or in suggesting particular phases of life, each with its own physical and emotional atmosphere?

Joseph Hergesheimer—*Continued*

2. What evidences of originality do you find in his books?

3. Is the author a realist or a romanticist? Is it true, as has been said, that he stands midway between the "unrelieved realism" of the new school of writers and the "genteel moralism" of the old?

4. Consider these two criticisms of Mr. Hergesheimer's work: (1) He aims to set down "relative truth . . . the colors and scents and emotions of existence"; and (2) he is at times as much concerned "with the stuffs as with the stuff of life."

5. Make a special study of his style: (1) of his use of suggestion; (2) of his choice of words; (3) of his feeling for rhythm. It is true that there is both art and artifice in his methods?

6. In what ways, if any, has he made actual contribution to American literature? Can you prophesy as to his future?

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See also *Book Review Digest*, 1919.

Robert Herrick—novelist.

Born at Cambridge, Massachusetts, 1868. A. B., Harvard, 1890. Taught English at the Massachusetts Institute of Technology, 1890–3, and at the University of Chicago since then, becoming professor, 1905. More important for interpretation of his work is the fact that he has carefully studied modern English and Continental literatures and is deeply interested in philosophy and the social sciences.

Suggestions for Reading

1. Much of Mr. Herrick's work must be regarded as primarily social criticism of American life. Does the interest tend to centre rather upon the problems of the characters, growing out of their circumstances, or upon the characters themselves?

2. Is Mr. Herrick's work more notable for scope and breadth or for intensity?

3. Note, especially in the novels previous to 1905, the conscientious artistry, the compactness of structure, and the unity of tone commonly associated with poetry. What other qualities characteristic of poetry appear in Mr. Herrick's work?

4. With the structure of his earlier work compare that of the *Memoirs of an American Citizen* as showing an attempt at greater breadth of canvas and greater variety of tone. Trace this attempt further in his later work.

5. What evidences do you find in Mr. Herrick's novels of a carefully wrought theory of the art of the novelist?

6. Someone has called Mr. Herrick "a discouraged idealist." Is this just?

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R. of Rs. 42 ('10): 123 (portrait); 43 ('11): 380 (portrait); 49 ('14): 621.

Robert Cortes Holliday ("**Murray Hill**")—essayist, critic.

Born at Indianapolis, 1880. Studied at the Art Students' League, New York, 1899–1902, and at the University of Kansas, 1903–4. Illustrator for magazines, 1904–5. Bookseller with Scribner's, 1906–11. Librarian, 1912–3. Held various editorial positions with New York publishers, 1913–8. Associate editor of *The Bookman*, 1918, and editor, 1919—.

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Robert Cortes Holliday—*Continued*

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See also *Book Review Digest*, 1918–21.

William Dean Howells—novelist, dramatist, critic, poet.

Born at Martins Ferry, Ohio, 1837. Of Welsh, English, Pennsylvania Dutch, and Irish ancestry. His father was a country editor, and Mr. Howells, living as he did under pioneer conditions, had very little formal education, but educated himself in working on newspapers as printer, correspondent, and editor. He read continually in boyhood, and taught himself to read six languages. As the result of a campaign life of Lincoln, he was appointed U. S. consul at Venice and lived there, 1861–5. After a year on the staff of the *Nation*, he became assistant editor of the *Atlantic Monthly*, 1866–72, and editor, 1872–81. Later, he became an editorial writer for *Harper's Magazine*, 1886–91, and finally writer of the "Editor's Easy Chair," for the same magazine.

Although Mr. Howells did not go to college, he received many honorary higher degrees, and was offered professorships by three Universities (including that which had been held by Longfellow and Lowell at Harvard); but he refused these, not considering himself fitted for such work. In his editorial capacity he gave much advice and help to authors who afterward became famous. He died in 1921.

SUGGESTIONS FOR READING

1. For just appraisement of Mr. Howells, it is necessary to be familiar with the facts of his life, and with his theories of fiction. For his life the two autobiographical books *Years of My Youth* and *My Literary Passions* are most valuable. After reading these, it is possible to see the large use of autobiographical material in the novels.

2. It is interesting to group the books of Howells according to the sources of the material: (1) those growing out of his early life in Ohio; (2) those growing out of his life abroad;

(3) those growing out of his life in Boston and New York. This last class might well be subdivided into those written before he came under the influence of Tolstoi and those written after. The turning-point is in *A Hazard of New Fortunes*. Does Mr. Howells's interest in sociological problems add to or lessen the final value of his work?

3. The realism of Howells set a standard for American literature, the effect of which has not yet passed. Study his theories of fiction (*Criticism and Fiction*, and *Literature and Life*) and consider the good and bad effects of his work upon the development of the novel.

4. Use the following quotation from Van Wyck Brooks, on Howells's "panoramic theory" of the novel as a test of his work:

> To make a work of art, it is necessary to take a piece out of life and round it off; and, so long as the piece is perfectly rounded off and complete in itself, so long as the chosen group of characters are perfectly proportioned in relation to one another, there is no need to introduce an artificial chain of action.

5. Howells's style has often been admired. Try to analyze it into its elements. Consider Mark Twain's judgment:

> For forty years his English has been to me a continual delight and astonishment. In the sustained exhibition of certain great qualities—clearness, compression, verbal exactness and unforced and seemingly unconscious felicity of phrasing—he is, in my belief, without his peer in the English-writing world.

6. Can you make any judgment now as to Howells's future place in American literature?

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James Gibbons Huneker—critic.

Born at Philadelphia, 1860. Graduate of Roth's Military Academy, Philadelphia, 1873. Studied law five years at the Law Academy, Philadelphia. Studied piano in Paris and was for ten years associated with Rafael Joseffy, as teacher of piano at the National Conservatory, New York. Musical and dramatic critic of the *New York Recorder*, 1891–5; of the *Morning Advertiser*, 1895–7; also musical, dramatic, and art critic of the *New York Sun*. Died in 1921.

For an understanding of Mr. Huneker's criticisms, it is well to begin with his autobiography (*Steeplejack*).

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Fannie Hurst (Missouri, 1889)—short-story writer, novelist.

Has studied especially the lives of working girls. For bibliography, see *Who's Who in America.*

Wallace Irwin (New York, 1875)—short-story writer.

Most characteristic material life in California and the Japanese there. For bibliography, see *Who's Who in America.*

Henry James—novelist.

Born in New York City, 1843. Younger brother of William James, the psychologist. Educated largely in France and Switzerland. Studied at the Harvard Law School. After 1869, lived for the most part abroad, chiefly in England. Spent much time at Lamb House, Rye, a beautiful eighteenth century English house which he purchased in order to live in retirement. Just before his death, to show his sympathy for the part played by England in the War and his criticism of what he considered our backwardness, he became naturalized as a British citizen. In 1916, received the Order of Merit (O. M.), the highest honor for literary men conferred in England. His death in 1916 was attributed to overstrain caused by the War and his efforts to help the sufferers.

Suggestions for Reading

1. A good approach to the work of Henry James is through the three articles from the *Quarterly Review* listed below. Mr. Fullerton sums up the material scattered through the

prefaces to the definitive edition of 1909. Mr. Percy Lubbock writes as the editor of the *Letters*. Mrs. Wharton adds to criticism of the *Letters* illuminating personal reminiscences.

2. One of the important *Prefaces* on James's theory of the novel and his method of work is that to the *Portrait of a Lady*, from which the extract below is taken. In speaking of Turgenev's attitude toward his characters, James says:

He saw them, in that fashion, as disponible, saw them subject to the chances, the complications of existence, and saw them vividly but then had to find for them the right relations, those that would most bring them out; to imagine, to invent and select and piece together the situations most useful and favourable to the sense of the creatures themselves, the complications they would be most likely to produce and to feel.

"To arrive at these things is to arrive at my 'story,' he said, "and that's the way I look for it. The result is that I'm often accused of not having 'story' enough. . . ."

So this beautiful genius, and I recall with comfort the gratitude I drew from his reference to the intensity of suggestion that may reside in the stray figure, the unattached character, the image *en disponible*. It gave me higher warrant than I seemed then to have met for just that blest habit of one's own imagination, the trick of investing some conceived or encountered individual, some brace or group of individuals, with the germinal property and authority. I was myself so much more antecedently conscious of my figures than of their setting—a too preliminary, a preferential interest in which struck me as in general such a putting of the cart before the horse. I might envy, though I couldn't emulate, the imaginative writer so constituted as to see his fable first and to make out his agents afterwards: I could think so little of any situation that didn't depend for its interest on the nature of the persons situated, and thereby on their way of taking it. . . .

The question comes back thus, obviously, to the kind and the degree of the artist's prime sensibility, which is the soil out of which his subject springs. The quality and capacity of that soil, its ability to "grow" with due freshness and straightness any vision of life, represents, strongly or weakly, the projected morality. That element is but another name for the more or less close connexion of the subject with some mark made on the intelligence, with some sincere experience.

On one thing I was determined; that, though I should clearly have to pile brick upon brick for the creation of an interest, I would leave no pretext for saying that anything is out of line, scale or perspective. I would build large—in fine embossed vaults and painted arches, as who should say, and yet never let it appear that the chequered pavement,

the ground under the reader's feet, fails to stretch at every point to the base of the walls. . . .

The bricks, for the whole counting-over—putting for bricks little touches and inventions and enhancements by the way—affect me in truth as well-nigh innumerable and as ever so scrupulously fitted together and packed-in. It is an effect of detail, of the minutest; though, if one were in this connexion to say all, one would express the hope that the general, the ampler part of the modest monument still survives. . .

So early was to begin my tendency to *overtreat*, rather than undertreat (when there was choice or danger) my subject. (Many members of my craft, I gather, are far from agreeing with me, but I have always held overtreating the minor disservice.) . . . There was the danger of the noted "thinness"—which was to be averted, tooth and nail, by cultivation of the lively. . . . And then there was another matter. I had, within the few preceding years, come to live in London, and the "international" light lay, in those days, to my sense, thick and rich upon the scene. It was the light in which so much of the picture hung. But that *is* another matter. There is really too much to say.

3. Remember the following clues in reading James's work: "His one preoccupation was the criticism, for his own purpose, of the art of life." The emphasis is on the word *art*. His *purpose* is suggested by his own claim to have "that tender appreciation of actuality which makes even the application of a single coat of rose-color seem an act of violence."

4. There is suggestion of Mr. James's limitations in the facts that he was tone deaf and so could not appreciate music, and that he is said not to have written a line of verse, and also in the fact that although his method of presentation in the novels is dramatic throughout and he strongly desired to write plays, the eight plays that he wrote (three of which were presented) were failures.

5. Mr. James's place in the sequence of great European novelists is as a follower of Balzac, Flaubert, De Maupassant, and Turgenev, and as a predecessor of Conrad (whose study of him listed below should be read).

6. Early in the nineties, a great change in method came about in James's work (cf. *Cambridge*, III, 98, 103). Judge separately typical books written before this change and others written after; then read several books of the period of change

and decide what happened and whether or not it enhanced the value of his work.

7. One of the remarkable facts about James's style is its influence upon the critics who write about him. A close analysis of its qualities—sentence length, the order and placing of the parts of the sentence, punctuation, vocabulary, etc., might bring a more definite understanding of the reasons for this influence.

8. A comparison of the work and qualities of Henry and William James might be made a valuable contribution to criticism.

9. For a student familiar with Europe, a study of the reasons for James's affinity with Europe and dislike for American life would make an interesting study.

10. What different types of reasons can you bring to show that Henry James is likely to be a permanent force in American literature?

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Cur. Op. 54 ('13): 489 (portrait); 56 ('14): 457; 60 ('16): 280 (portrait); 63 ('17): 118, 247, 407 (portrait).
Dial, 44 ('08): 174; 54 ('13): 372; 60 ('16): 259, 313, 316; 63 ('17): 260.

Henry James—*Continued*

Egoist, 5 ('18): 1 (T. S. Eliot), 2 (Ezra Pound), 3, 4.
Eng. R. 22 ('16): 317.
Fortn. 105 ('16): 620=Liv. Age, 290 ('16): 281; 107 ('17): 995=Liv. Age, 294 ('17): 346=Bookm, 45 ('18): 571; 113 ('20): 864.
Forum, 55 ('16): 551.
Harp. W. 47 ('03): 273, 532, 552 (portrait); 48 ('04): 1375 (portrait), 1548 (portrait); 57 ('13): May 3, p. 18 (portrait); 62 ('16): March 25: 291. (Canby.)
Lamp, 28 ('04): 47. (Herbert Croly.)
Little Review, 5 ('18): August number.
Liv. Age, 236 ('03): 577; 240 ('04): 1; 262 ('09): 691; 289 ('16): 122, 229, 568; 306 ('20): 55; 310 ('21): 267.
Lond. Merc. 1 ('20): 673; 2 ('20): 29. (Edmund Gosse.)
Lond. Times, Apr. 10, 1913: 150; Mar. 9, 1916: 109; Oct. 19, 1917: 497; Dec. 27, 1918: 655; Mar. 28, 1919: 163.
Nation, 85 ('07): 343; 102 ('16): 244; 104 ('17): 393; 111 ('20): 411.
New Repub. 6 ('16): 152, 191; 7 ('16): 171; 13 ('17): 119, 254; 16 ('18): 172; 20 ('19): 113; 23 ('20): 63.
New Statesman, 6 ('16): 518; 9 ('17): 375; 15 ('20): 162.
19th Cent. 80 ('16): 141=Liv. Age, 290 ('16): 505.
No. Am. 176 ('03): 125; 180 ('05): 102 (Joseph Conrad); 185 ('07): 214; 203 ('16): 572 (Howells), 585 (Conrad), 592; 207 ('18): 130; 211 ('20): 682; 213 ('21): 211.
Outlook, 79 ('05): 838; 125 ('20): 167. (Portraits.)
Quar. 212 ('10): 393=Liv. Age, 265 ('10): 643; 226 ('16): 60=Liv. Age, 290 ('16): 733; 234 ('20): 188.
Sat. Rev. 95 ('03): 79; 107 ('09): 266; 121 ('16): 226; 123 ('17): 201; 129 ('20): 537.
Scrib. M. 36 ('04): 394; 67 ('20): 422, 548; 68 ('20): 89.
Sewanee Rev. 27 ('19): 1.
Spec. 98 ('07): 334; 116 ('16): 312.
Yale R. n. s. 5 ('16): 783; n. s. 10 ('20): 143.
Cf. also *Cambridge*, III (IV), 674.

Orrick Johns—poet.

Born at St. Louis, Missouri, 1887. Trained as an advertising copy writer. Won the prize of the *Lyric Year*, 1912, for his *Second Avenue*.

BIBLIOGRAPHY

Asphalt and Other Poems. 1917.
Black Branches. 1920.
Also in: Others, 1916, 1917, 1919.

Orrick Johns—*Continued*

STUDIES AND REVIEWS

Untermeyer.

Dial, 62 ('17): 476.
Poetry, 11 ('17): 44; 16 ('20): 162.

Bookm. 46 ('18): 578.

Owen McMahon Johnson (New York City, 1878)—novelist short-story writer.

Best known for studies in college life and in the psychology of the young woman (*The Salamander*, 1913). For bibliography, see *Who's Who in America.*

Robert Underwood Johnson—poet.

Born at Washington, D. C., 1853. B. S., Earlham College, 1871. Has many honorary higher degrees and decorations. Joined the staff of the *Century*, 1873; associate editor, 1881–1909; editor, 1909–13. Father of Owen McMahon Johnson (q. v.).

For Mr. Johnson's many activities outside his work as poet and as editor, see *Who's Who in America.*

Ambassador to Italy, 1920–1.

BIBLIOGRAPHY

Collected Poems. 1919.

STUDIES AND REVIEWS

Bookm. 47 ('18): 547. (Phelps.)
Critic, 42 ('03): 231 (portrait).
Lit. Digest, 64 ('20): Mar. 6, p. 32 (portrait).
R. of Rs. 49 ('14): 759 (portrait).

Mary Johnston (Virginia, 1870)—novelist.

Historical material, especially colonial Virginia. For bibliography, see *Who's Who in America.*

Charles Rann Kennedy—dramatist.

Born at Derby, England, 1871. Largely self-educated. Office boy and clerk, thirteen to sixteen. Lecturer and writer to twenty-six. Actor, press-agent, and miscellaneous writer

Charles Rann Kennedy—*Continued*
and theatrical business manager to thirty-four. His play, *The Servant in the House*, established his reputation.

Bibliography

* The Servant in the House. 1908.
The Winterfeast. 1908.
The Terrible Meek. 1911.
The Necessary Evil. 1913.
The Idol-Breaker. 1914.
The Rib of the Man. 1917.
The Army With Banners; A Divine Comedy of this Very Day. 1917.
The Fool from the Hills. 1919.

Studies and Reviews

Boynton.
Arena, 40 ('08): 18 (portrait), 20.
Atlan. 103 ('09): 73.
Dial, 45 ('08): 36.
Ind. 72 ('12): 725.
R. of Rs. 37 ('08): 757; 45 ('12): 633; 49 ('14): 501. (Portraits.)

(Alfred) Joyce Kilmer—poet, essayist.

Born at New Brunswick, New Jersey, 1886. Of mixed ancestry, Irish, German, English, Scotch. A. B., Rutgers, 1904; Columbia, 1906. Married Miss Aline Murray, stepdaughter of Henry Mills Alden, editor of *Harper's Magazine* (cf. Aline Kilmer). Taught a short time, then held various editorial positions on *The Churchman*, the *Literary Digest*, *Current Literature*, the *New York Times Sunday Magazine*, among others. In 1913, he and his wife were converted to Catholicism. In 1916, he was called to the faculty of the School of Journalism, New York University, succeeding Arthur Guiterman (q. v.). Enlisted as a private in the War and was killed in action, 1918.

Suggestions for Reading

1. Kilmer wished to be judged by poetry written after October, 1913, and to discard all earlier work. Why?

2. The following influences are traceable in his poetry:

(Alfred) Joyce Kilmer—*Continued*

(1) Francis Thompson, Coventry Patmore, and earlier Catholic poets; (2) his mother's musical talent; (3) his journalistic work; (4) the War.

3. Kilmer's letters illustrate and explain the qualities of his work.

Bibliography

Trees and Other Poems. 1915.
Main Street and Other Poems. 1917.
Joyce Kilmer, edited by Robert Cortes Holliday. 1918. (Poems, essays, and letters.)
Circus, and Other Essays and Fugitive Pieces. 1921.

Studies and Reviews

Holliday, R. C. Memoir in *Joyce Kilmer* (listed in bibliography).
Kilmer, Mrs. Annie Kilburn. Memories of my Son, Sergeant Joyce Kilmer, 1920.

Ath. 1919, 2: 1220.
Bookm. 48 ('18): 133 (portrait).
Bookm. (Lond.) 56 ('19): 122; 57 ('19): 118.
Cath. World, 100 ('14): 301; 108 ('18): 224.
Lit. Digest, 58 ('18): Aug. 31, p. 36 (portrait); Sept. 7, pp. 32 (portrait), 42.
Outlook, 120 ('18): 12, 16; 122 ('19): 467.
Poetry, 11 ('18): 281; 13 ('18): 31, 149.
R. of Rs. 58 ('18): 431 (portrait).

Aline Murray Kilmer—poet.

Step-daughter of Henry Mills Alden. Married in 1909 to Joyce Kilmer (q. v.).

Bibliography

Candles that Burn. 1919.
Vigils. 1921.

Studies and Reviews

Bookm. 54 ('21): 384.
Nation, 109 ('19): 116.
New Repub. 29 ('21): 133.

See also *Book Review Digest*, 1919, 1921.

Grace Elizabeth King—novelist.

Born at New Orleans, 1852, and educated there and in France. Her stories and novels furnish material for an interesting comparison with the work of G. W. Cable (q. v.). Her writing grew out of the desire to present from the inside the Creole Society in which she had grown up, to which she felt that Mr. Cable, as an outsider, had not done justice.

BIBLIOGRAPHY

Monsieur Motte. 1888.
Balcony Stories.. 1893.
The Pleasant Ways of St. Médard. 1916.

For reviews, see *Pattee;* also *Book Review Digest*, 1916.

Harry Herbert Knibbs (Ontario, Canada, 1874)—poet.

His material is cowboy life. For bibliography see *Who's Who in America.*

Alfred Kreymborg—poet.

Born in New York City, 1883, of Danish ancestry. Educated at the Morris High School. A chess prodigy at the age of ten, and supported himself from seventeen to twenty-five by teaching chess and playing matches. Had several years of experience as bookkeeper.

In 1914, founded and edited *The Glebe*, which issued the first anthology of free verse. In 1916, 1917, 1919, published *Others*—three anthologies of radical poets. In 1921, went to Rome to edit, in association with Harold Loeb, an international magazine of the arts called *The Broom* (cf. *Dial* 70 ['21]: 606), but shortly after resigned.

SUGGESTIONS FOR READING

1. Mr. Kreymborg is a rebel against all conventions of form and content in poetry. Consequently, the one thing to be expected in his work is the unexpected. How far his utterances are sincere and how far posed, each reader must judge for himself.

2. The following quotation from *Poetry* (9 ['16]: 51) may

Alfred Kreymborg—*Continued*

serve as a starting-point in discussing Mr. Kreymborg's qualities: "An insinuating, meddlesome, quizzical, inquiring spirit; sometimes a clown, oftener a wit, now and then a lyric poet. . . . trips about cheerfully among life's little incongruities; laughs at you and me and progress and prejudice and dreams; says 'I told you so!' with an air, as if after a double somersault in the circus ring; grows wistful, even tender, with emotions always genuine . . . always . . . as becomes the harlequin-philosopher, entertaining."

3. The new movements in art—Futurist, Cubist, Vorticist—should be remembered in studying Mr. Kreymborg's verse.

5. What is to be said of his economy in words?

BIBLIOGRAPHY

Love and Life and Other Studies. 1908.
Apostrophes. 1910.
Erna Vitek. 1914. (Novel.)
Mushrooms; A Book of Free Forms. 1916.
Others, An Anthology of New Verse. 1916, 1917, 1919.
Plays for Poem-Mimes. 1918.
Blood of Things. 1920.
Plays for Merry Andrews. 1920.

STUDIES AND REVIEWS

Untermeyer.
Ath. 1919, 2: 1003. (Conrad Aiken.)
Chapbook, 1–2, May, 1920: 30.
Dial, 66 ('19): 29. (Lola Ridge.)
Poetry, 9 ('16): 51; 11 ('18): 201; 13 ('19): 224; 17 ('20): 153.
See also *Book Review Digest*, 1916, 1920.

Peter Bernard Kyne (San Francisco, 1860)—novelist.

The inventor of Cappy Ricks in stories of business life in California. For bibliography, see *Who's Who in America*.

Stephen Butler Leacock—humorist.

Born in Hampshire, England, 1869. B. A., Toronto University; Ph. D., University of Chicago. Honorary higher

Stephen Butler Leacock—*Continued*
degrees. Head of the department of economics, McGill University.

BIBLIOGRAPHY

Literary Lapses. 1910.
Nonsense Novels. 1911.
Sunshine Sketches of a Little Town. 1912.
Behind the Beyond. 1913.
Arcadian Adventures with the Idle Rich. 1914.
Moonbeams from the Larger Lunacy. 1915.
Essays and Literary Studies. 1916.
Further Foolishness. 1916.
Frenzied Fiction. 1917.
The Hohenzollerns in America. 1919.
The Unsolved Riddle of Social Justice. 1920. (Sociological discussion.)
Winsome Winnie and Other New Nonsense Novels. 1920.

For study, see Bookm. (Lond.) 51 ('16): 39; also *Book Review Digest*, 1914–7, 1919, 1920.

Jennette (Barbour Perry) Lee (Mrs. Gerald Stanley Lee)
—novelist.

Born at Bristol, Connecticut, 1860. A. B., Smith, 1886. Taught English at Vassar, 1890–3; at Western Reserve, 1893–6; instructor and professor of English at Smith, 1901–13.

BIBLIOGRAPHY

The Son of a Fiddler. 1902.
* Uncle William. 1906.
Happy Island. 1910.
Mr. Achilles. 1912.
The Taste of Apples. 1913.
Aunt Jane. 1915.
The Green Jacket. 1917.
The Air-Man and the Tramp. 1918.
The Rain-Coat Girl. 1919.
The Chinese Coat. 1920.
The Other Susan. 1921.
Uncle Bijah's Ghost. 1922.

STUDIES AND REVIEWS

Bk. Buyer, 22 ('01): 99 (portrait).
Bookm. 36 ('12): 347 (portrait); 38 ('13): 233, 236 (portrait).
See also *Book Review Digest*, 1913, 1915–8.

Edwin Lefevre (Colombia, South America, 1871)—novelist, short-story writer.

Uses Wall Street as material. For bibliography, see *Who's Who in America.*

Sinclair Lewis—novelist.

Born at Sauk Center, Minnesota, 1885. Son of a physician. A. B., Yale, 1907. During the next ten years was a newspaper man in Connecticut, Iowa, and California, a magazine editor in Washington, D. C., and editor for New York book publishers. During the last five years has been traveling in the United States, living from one day to six months in the most diverse places, and motoring from end to end of twenty-six states. While supporting himself by short stories and experimental novels, he laid the foundation for his unusually successful *Main Street.* His first book, *Our Mr. Wrenn,* is said to contain a good deal of autobiography.

Suggestions for Reading

1. Do you recognize Gopher Prairie as a type? Is Mr. Lewis's picture photography, caricature, or the kind of portraiture that is art? Or to what degree do you find all these elements?

2. Is the main interest of the book in the story? in the characterization? in the satire? or in an element of propaganda?

3. What is to be said of the constructive theory of living proposed by the heroine? Is it better or worse than the standard that prevailed before she went to Gopher Prairie to live?

4. Explain the success of the book. What, if any, elements of permanent value do you find? What conspicuous defects?

Bibliography

Our Mr. Wrenn. 1914.
The Trail of the Hawk. 1915.
The Job. 1917.
The Innocents. 1917.
Free Air. 1919.
* Main Street. 1920.
Babbitt. 1922.

Sinclair Lewis—*Continued*

STUDIES AND REVIEWS

Am. M. 91 ('21): Apr., p. 16 (portrait).
Bookm. 39 ('14): 242, 248 (portrait); 54 ('21): 9. (Archibald Marshall.)
Freeman, 2 ('20): 237.
Lit. Digest, 68 ('21): Feb. 12, p. 28 (portrait).
New Repub. 25 ('20): 20.
Sat. Rev. 132 ('21): 230.
See also *Book Review Digest*, 1920.

Ludwig Lewisohn—critic.

Born at Berlin, Germany. 1882. Brought to America, 1890. A. B., and A. M., College of Charleston, 1901 (Litt. D., 1914); A. M., Columbia, 1903. Editorial work and writing for magazines, 1904–10. Translator from the German. College instructor and professor, 1910–19. Dramatic editor of *The Nation*, 1919—.

BIBLIOGRAPHY

The Modern Drama. 1915.
A Modern Book of Criticism. 1919.
Up Stream, an American Chronicle. 1922.
The Drama and the Stage. 1922.

STUDIES AND REVIEWS

Bookm. 48 ('19): 558.
Nation 111 ('20): 219.
Sewanee R. 17 ('09): 458.
See also *Book Review Digest*, 1915, 1920.

Joseph Crosby Lincoln (Massachusetts, 1870)—novelist.

Writes of New England types, especially sailors. For bibliography, see *Who's Who in America*.

(Nicholas) Vachel Lindsay—poet.

Born at Springfield, Illinois, 1879. Educated in the public schools. Studied at Hiram College, Ohio, 1897–1900; at the Art Institute, Chicago, 1900–3, and at the New York School of Art, 1904–5. Member of the Christian (Disciples) Church. Y. M. C. A. lecturer, 1905–09. Lecturer for the Anti-Saloon

(Nicholas) Vachel Lindsay—*Continued*

League throughout central Illinois, 1909–10. Makes long pilgrimages on foot (cf. *A Handy Guide for Beggars*).

In the summer of 1912, he walked from Illinois to New Mexico, distributing his poems and speaking in behalf of "The Gospel of Beauty."

Suggestions for Reading

1. Read for background *A Handy Guide for Beggars* and *Adventures while Preaching the Gospel of Beauty.*

2. An important clue to Mr. Lindsay's work is suggested in his own note on reading his poems. Referring to the Greek lyrics as the type which survives in American vaudeville where every line may be two-thirds spoken and one-third sung, he adds: "I respectfully submit these poems as experiments in which I endeavor to carry this vaudeville form back towards the old Greek presentation of the half-chanted lyric. In this case the one-third of music must be added by the instinct of the reader. . . . Big general contrasts between the main sections should be the rule of the first attempts at improvising. It is the hope of the writer that after two or three readings each line will suggest its own separate touch of melody to the reader who has become accustomed to the cadences. Let him read what he likes read, and sing what he likes sung."

In carrying out this suggestion, note that Mr. Lindsay often prints aids to expression by means of italics, capitals, spaces, and even side notes and other notes on expression.

3. What different kinds of material appeal especially to Mr. Lindsay's imagination? How do you explain his choice and his limitations?

4. What effect upon his poetry has the missionary spirit which is so strong in him? Is his poetry more valuable for its singing element or for its ethical appeal? Do you discover any special originality?

5. How does his use of local material compare with that of Masters? of Frost? of Sandburg?

6. Study his rhythmic sense in different poems, the verse

forms that he uses, the tendencies in rhyme, his use of refrain, of onomatopœia, of catalogues, etc.

7. Does Mr. Lindsay offend your poetic taste? If so, can you justify his use of the material you object to?

8. Do you judge that Mr. Lindsay is likely to write much greater poetry than he has hitherto produced?

9. Mr. Lindsay's drawings are worth study for comparison with his poems.

10. Compare Mr. Lindsay's development of the idea of the "poem game" with the "poem dance" of Bliss Carman (q. v.).

11. Consider Mr. Lindsay as the "poet of democracy." What is he likely to do for the people? for poetry?

Bibliography

General William Booth Enters into Heaven, and Other Poems. 1913.
Adventures While Preaching the Gospel of Beauty. 1914. (Prose.)
The Congo and Other Poems. 1914.
The Art of the Moving Picture. 1915. (Prose.)
A Handy Guide for Beggars. 1916. (Prose.)
The Chinese Nightingale and Other Poems. 1917.
The Daniel Jazz and Other Poems. 1920.
The Golden Book of Springfield. 1920. (Prose.)
The Golden Whales of California. 1920.

Studies and Reviews

Boynton.
Untermeyer.

Am. M. 74 ('12): 422 (portrait).
Ath. 1919, 2: 1334.
Bookm. 46 ('18): 575; 47 ('18): 125 (Phelps); 53 ('21): 525 (Morley).
Bookm. (Lond.) 57 ('20): 178.
Cent. 102 ('21): 638.
Chapbook, 1–2, May, 1920: 19.
Collier's, 51 ('13): 7 (portrait).
Cur. Lit. 50 ('11): 320.
Cur. Op. 68 ('20): 851; 69 ('20): 371 (portrait).
Dial, 57 ('14): 281.
Ind. 77 ('14): 72.
Lit. Digest, 65 ('20): 43.
Liv. Age, 307 ('20): 671.
Lond. Merc. 2 ('20): 645; 3 ('20): 112.
New Repub. 9 ('16): supp. 6, (Hackett); 21 ('20): 321.
Poetry, 3 ('14): 182; 5 ('15): 296; 11 ('18): 214; 16 ('20): 101; 17 ('21): 262.
R. of Rs. 49 ('14): 245.
Spec. 125 ('20): 372, 604; 126 ('21): 645.
Touchstone, 2 ('18): 510.

Philip Littell—critic.

Born at Brookline, Massachusetts, 1868. A. B., Harvard, 1890. On staff of *Milwaukee Sentinel*, 1890–1901, and *New York Globe*, 1910–13. On *The New Republic* since 1914. His one volume is *Books and Things*, 1919.

STUDIES AND REVIEWS

Dial, 68 ('20): 362. See also *Book Review Digest*, 1919.
No. Am. 210 ('19): 849.

Jack London—novelist.

Born at San Francisco, 1876. Studied at the University of California, but left college to go to the Klondyke. In 1892, shipped before the mast. Went to Japan; hunted seal in Behring Sea. Tramped far and wide in the United States and Canada, in 1894, for social and economic study. War correspondent in the Russian-Japanese War. Traveled extensively. Socialist. Died in 1916.

His work is very uneven; but the following books are regarded as among his best:

The Call of the Wild. 1903.
The Sea-Wolf. 1904.
Martin Eden. 1909. (Autobiographical.)
John Barleycorn. 1913. (Autobiographical.)

For an account of his life and work, see *The Book of Jack London*, by Charmian London, 1921 (cf. *Freeman*, 4 ['22]: 407). For reviews, cf. the *Book Review Digest*, especially 1905–7, 1911, 1915.

Robert Morss Lovett——man of letters.

Born at Boston, 1870. A. B., Harvard, 1892. Taught English at Harvard, 1892–3; at Chicago, since 1893; professor since 1909. Editor of *The Dial*, 1919. On the staff of *The New Republic*, 1921—.

BIBLIOGRAPHY

Richard Gresham. 1904. (Novel.)
A Winged Victory. 1907. (Novel.)
Cowards. 1917. (Play, published in *Drama*, 7.)

STUDIES AND REVIEWS

Drama, 7 ('17): 325.

Amy Lowell—poet, critic.

Born at Brookline, Massachusetts, 1874. Sister of President Lowell of Harvard, and of Percival Lowell, the astronomer. Distantly related to James Russell Lowell. Educated at private schools. Traveled extensively in Europe as a child. Her visits to Egypt, Greece, and Turkey influenced her development. In 1902, she decided to become a poet and spent eight years studying, without publishing a poem. Her first poem appeared in the *Atlantic*, 1910.

She is a collector of Keats manuscripts and says that the poet who influenced her most profoundly was Keats. She has also made special study of Chinese poetry.

Suggestions for Reading

1. As Miss Lowell is the principal exponent of the theories of imagism and free verse in this country, careful reading of some of her critical papers leads to a better understanding of her work. Especially valuable are her studies of Paul Fort in her volume entitled *Six French Poets*, of "H. D." and John Gould Fletcher in her *Tendencies in Modern American Poetry*, the prefaces to different volumes of her poems and to the anthologies published under the title *Some Imagist Poets* (1915, 1916), and her articles in the *Dial*, 64 ('18): 51 ff., and in Poetry, 3 ('13): 213 ff.

2. In judging her work, consider separately her poems in regular metrical form and those in free verse. Decide which method is better suited to her type of imagination.

3. To what extent does her inspiration come from cultural sources—travel, literature, art, music?

4. Consider especially her presentation of "images." How far do these seem to be derived from direct experience? Test them by your own experience. What principles seem to determine her choice of details? Which sense impressions—sight, sound, taste, smell, touch—does she most frequently and successfully suggest? Note instances where her figures of speech sharpen the imagery and others where they seem to distort it. In what ways is the influence of Keats perceptible in her work?

5. It is worth while to make special study of the historical imagery of the poems in *Can Grande's Castle.*

6. If you are familiar with the impressionistic method of painting, work out an analogy between it and Miss Lowell's word pictures.

7. Study separately her varieties of free verse and polyphonic prose (cf. her study of Paul Fort and the preface to *Can Grande's Castle*). Choose several poems in which you think the free verse form is especially adapted to the content and draw conclusions as to the problems of development of this kind of verse or of its possible influence upon regular metrical forms.

8. Use the following poem by Miss Lowell as a basis for judging her work:

FRAGMENT

What is poetry? Is it a mosaic
  Of colored stones which curiously are wrought
  Into a pattern? Rather glass that's taught
By patient labor any hue to take
And glowing with a sumptuous splendor, make
  Beauty a thing of awe; where sunbeams caught,
  Transmuted fall in sheafs of rainbows fraught
With storied meaning for religion's sake.

9. In summing up Miss Lowell's achievement, consider the different phases of it that appear in her volumes taken in chronological order, noting the successive influences under which she has come. In what qualities does she stand out strikingly from other contemporary poets? Do you expect different and more important work from her in the future?

BIBLIOGRAPHY

A Dome of Many-Colored Glass. 1912.
Sword Blades and Poppy Seed. 1914.
Six French Poets. 1915.
Men, Women and Ghosts. 1917.
Tendencies in Modern American Poetry. 1917.
Can Grande's Castle. 1918.
Pictures of the Floating World. 1919.

Amy Lowell—*Continued*

Legends; Tales of Peoples. 1921.

Fir-Flower Tablets. Poems Translated from the Chinese. 1921. (With Florence Ayscough.)

STUDIES AND REVIEWS

Boynton.

Hunt, R. and Snow, R. H. Amy Lowell. 1921.

Untermeyer.

Bookm. 47 ('18): 255. (Phelps.)

Chapbook, 1–2, May, 1920: 8.

Dial, 61 ('16): 528; 65 ('18): 346; 67 ('19): 331.

Egoist, 1 ('14): 422; 2 ('15): 81, 109; 3 ('16): 9.

Freeman, 4 ('21): 18.

Ind. 87 ('16): 306 (portrait); 88 ('16): 533 (portrait); 93 ('18): 294.

Lit. Digest, 52 ('16): 971; 63 ('19): Nov. 29, p. 31 (portraits); 72 ('22): 38.

Lond. Mer., 3 ('21): 441.

New Repub. 6 ('16): 178.

No. Am. 207 ('18): 257, 736.

Poetry, 6 ('15): 32; 9 ('17): 207; 10 ('17): 149; 13 ('18): 97; 15 ('20): 332.

Sewanee R. 28 ('20): 37.

Spec. 125 ('20): 744.

Touchstone, 2 ('18): 416; 7 ('20): 219.

George Barr McCutcheon (1866)—novelist.

The creator of Graustark. For bibliography, see *Who's Who in America.*

Percy (Wallace) Mackaye—dramatist, poet.

Born in New York City, 1875, son of Steele Mackaye, dramatist and manager. A. B., Harvard, 1897. Traveled in Europe, 1898–1900, studying at the University of Leipzig, 1899–1900. Taught in private school in New York, 1900–04. Joined the colony at Cornish, New Hampshire, 1904. Since then has been engaged chiefly in dramatic work.

BIBLIOGRAPHY

Fenris the Wolf. 1905. (Tragedy.)

The Scarecrow. 1908. (Also, Dickinson, *Chief Contemporary Dramatists.* 1915.)

The Playhouse and the Play. 1909. (Essays.)

A Garland to Sylvia. 1910. (Comedy.)

Anti-Matrimony. 1910. (Satirical comedy.)

Tomorrow. 1911. (Play.)

Yankee Fantasies. 1912. (One act plays.)

Percy (Wallace) Mackaye—*Continued*

The Civic Theatre. 1912.
Sinbad the Sailor. 1912. (Lyric drama.)
A Thousand Years Ago. 1914. (Comedy.)
The Immigrants. 1915. (Lyric drama.)
A Substitute for War. 1915. (Essay.)
* Poems and Plays. 1916.
American Conservation Hymn. 1917.
The Community Drama. 1917. (Essay.)
Washington. 1919. (Ballad-play.)
Rip Van Winkle. 1919. (Folk-opera.)
Dogtown Common. 1921. (Verse.)

For full bibliography see *Cambridge*, III (IV), 770.

Studies and Reviews

Am. M. 71 ('10): 121 (portrait).
Bookm. 25 ('07): 230 (portrait), 231; 32 ('10): 256 (portrait only); 39 ('14): 376 (portrait); 47 ('18): 395.
Craftsman, 26 ('14): 139 (portrait) = R. of Rs. 49 ('14): 749 (condensed); 30 ('16): 483.
Cur. Op. 60 ('16): 408.
Everybody's, 40 ('19): 29.
Harv. Grad. M. 17 ('09): 599 (portrait).
No. Am. 199 ('14): 290.
Survey, 35 ('16): 508.
World Today, 17 ('09): 997 (portrait).

(Charles) Edwin Markham—poet.

Born at Oregon City, Oregon, 1852. Went to California, 1857. Worked at farming, blacksmithing, and herding cattle and sheep during boyhood. Educated at San José Normal School and at Christian College, Santa Rosa. Principal and superintendent of schools in California until 1899. Made famous by the publication of *The Man with the Hoe.*

Bibliography

The Man with the Hoe, and Other Poems. 1899.
The Man with the Hoe, with Notes by the Author. 1900.
Lincoln, and Other Poems. 1901.
California the Wonderful. 1914.
The Children in Bondage. 1914. (Study of child labor problem.)
The Shoes of Happiness and Other Poems. 1915.
The Gates of Paradise. 1920.

(Charles) Edwin Markham—*Continued*

Studies and Reviews

Arena, 27 ('02): 391; 35 ('06): 143, 146.
Bookm. 27 ('08): 267; 37 ('13): 300; 41 ('15): 397.
Cur. Lit. 29 ('00): 1 (portrait), 16; 42 ('07): 317 (portrait).
Poetry, 6 ('15): 308.
R. of Rs. 30 ('04): 622 (portrait).

Jeannette(Augustus) Marks—novelist, dramatist.

Born at Chattanooga, Tennessee, 1875. A. B., Wellesley, 1900; A. M., 1903. Studied in England. Associate professor of English literature at Mt. Holyoke, 1901–10, and lecturer since 1913, where she introduced Poetry Shop Talks by writers to students. Her most interesting work has been based upon Welsh material, which she obtained by walking several summers with a knapsack in Wales. In 1911, two of Miss Marks's one-act Welsh plays (*The Merry, Merry Cuckoo*, and *Welsh Honeymoon*) were given first prize in the Welsh National Theatre competition, notwithstanding the fact that the prize was offered for a three-act play.

Bibliography

The Cheerful Cricket and Others. 1907.
Through Welsh Doorways. 1909.
The End of a Song. 1911.
Gallant Little Wales. Sketches of its People, Places, and Customs. 1912.
Leviathan: the Record of a Struggle and a Triumph. 1913.
* Three Welsh Plays: The Merry, Merry Cuckoo; the Deacon's Hat; Welsh Honeymoon. 1917.
Courage. 1919. (Essays.)

Studies and Reviews

Bookm. 33 ('11): 116 (portrait); 44 ('17): 569 (portrait).
See also *Book Review Digest*, 1913–4, 1917, 1919.

Donald (Robert Perry) Marquis (Don Marquis)—humorist, "columnist," poet.

Born at Walnut, Illinois, 1878. Newspaper man, conductor of the column called "The Sun Dial" in the *New York Evening Sun.*

Bibliography

Danny's Own Story. 1912.
Dreams and Dust. 1915. (Poems.)
The Cruise of the Jasper B. 1916.
* Hermione and her Little Group of Serious Thinkers. (Satire.) 1916.
* Prefaces. 1919.
Carter and Other People. 1921.
Noah an' Jonah an' Cap'n John Smith. 1921.
The Old Soak, and Hail and Farewell. 1921.
Poems and Portraits. 1922.
Sonnets to a Red-Haired Lady and Famous Love Affairs. 1922.

Studies and Reviews

Am. M. 84 ('17): Sept., p. 18 (portrait).
Bookm. 42 ('15): 365 (portrait), 460.
Cur. Op. 67 ('19): 119.
Everybody's, 42 ('20): Jan., p. 29 (portrait).
Outlook, 124 ('20): 289; 126 ('20): 100. (Portraits.)

Edward Sandford Martin—satirist, man of letters.

Born at Owasco, New York, 1856. A. B., Harvard, 1877. Honorary higher degrees. Admitted to the Rochester bar, 1884. Editorial writer for *Life* nearly thirty years, for *Harper's Weekly* about fifteen years, and for other periodicals.

Bibliography

Sly Ballades in Harvard China. 1882.
* A Little Brother of the Rich. 1890. (Verses.)
Pirated Poems. 1890.
* Windfalls of Observation. 1893.
Cousin Anthony and I. 1895.
Lucid Intervals. 1900.
Poems and Verses. 1902.
The Luxury of Children, and Other Luxuries. 1904.
The Courtship of a Careful Man. 1905.
In a New Century. 1908.
Reflections of a Beginning Husband. 1913.
The Unrest of Women. 1913.
The Diary of a Nation. 1917.

Edward Sandford Martin—*Continued*

STUDIES AND REVIEWS

Am. M. 71 ('11): 728 (portrait).
Bookm. 28 ('08): 301 (portrait), 324.
Critic, 42 ('03): 233 (portrait).
Harp. W. 48 ('04): 1995 (portrait).
Outlook, 90 ('08): 707 (portrait).

George Madden Martin (**Mrs. Attwood R. Martin**)—story writer.

Born at Louisville, Kentucky, 1866. Educated in the Louisville public schools, finishing at home on account of ill health. Made her reputation by her study of a little Kentucky girl in *Emmy Lou—Her Book and Heart*, 1902. For complete bibliography, see *Who's Who in America*.

STUDIES AND REVIEWS

Outlook, 78 ('04): 287 (portrait). See also *Book Review Digest*, 1916, 1920.

Helen Reimensnyder Martin (Pennsylvania, 1868)—novelist.

Writes about the Pennsylvania Dutch. For bibliography, see *Who's Who in America*.

Edgar Lee Masters—poet.

Born at Garnett, Kansas, 1868, but brought up in Illinois. His schooling was desultory, but he read widely. Studied one year at Knox College; learned Greek, which influenced him strongly.

Studied law in his father's office at Lewiston, and practiced there for a year. Then went to Chicago where he became a successful attorney and also took an active part in politics.

Mr. Masters' fame was established by the *Spoon River Anthology*, which was suggested by *The Greek Anthology*. With this Mr. Masters had become familiar as early as 1909, through Mr. William Marion Reedy. *The Spoon River Anthology* first appeared in *Reedy's Mirror*, under the significant pseudonym, "Webster Ford."

SUGGESTIONS FOR READING

1. Begin with *The Spoon River Anthology.* (Cf. the preface to *Toward the Gulf.*) How much does it owe to its model? to other literary sources? to the central Illinois environment in which the author grew up? What are its most conspicuous merits and defects? How do you explain each?

2. Test the sketches by your own experience of small town life. Which seem to you truest to individual character and most universal in type?

3. Compare similar sketches of personalities by Edwin Arlington Robinson, which Mr. Masters had not read until after his book was published.

4. Consider how far Mr. Masters has achieved his avowed purpose " to analyze society, to satirise society, to tell a story, to expose the machinery of life, to present a working model of the big world "; to create beauty, and to depict " our sorrows and hopes, our religious failures, successes and visions, our poor little lives, rounded by a sleep, in language and figures emotionally tuned to bring all of us closer together in understanding and affection."

5. How do you explain the sudden popularity of the *Anthology?* What are its chances of becoming a classic?

6. Read one of Mr. Masters' later volumes and compare it with the *Anthology* as to merits and defects.

7. Mr. Masters has always been a great reader. Trace, as far as you can, the influence of the following authors: Homer; the Bible; Poe; Keats; Shelley; Swinburne; Browning.

8. Draw parallels between his work and the work of (1) Edwin Arlington Robinson, q. v., (2) of Robert Frost, q. v., (3) of Vachel Lindsay, q. v., and (4) of Carl Sandburg, q. v.

9. An interesting study might be made of the effects of Mr. Masters' legal training upon his poetry.

10. Compare *Children of the Market Place* with the *Anthology* or *Domesday Book.* Is Mr. Masters more successful as poet or as novelist?

Edgar Lee Masters—*Continued*

Bibliography

A Book of Verses. 1898.
Maximilian. 1902. (Drama in blank verse.)
The New Star Chamber and Other Essays. 1904.
Blood of the Prophets. 1905.
Althea. 1907. (Play.)
The Trifler. 1908. (Play.)
* The Spoon River Anthology. 1915.
Songs and Satires. 1916.
The Great Valley. 1916.
Toward the Gulf. 1918.
Starved Rock. 1919.
Domesday Book. 1920.
Mitch Miller. 1920. (Boy's story.)
The Open Sea. 1921.
Children of the Market Place. 1922. (Novel.)

Studies and Reviews

Boynton.
Lowell.
Untermeyer.

Ath. 1916, 2: 323, 529.
Bookm. 41 ('15): 355, 432; 44 ('16): 264 (Kilmer); 47 ('18): 262. (Phelps.)
Bookm. (Lond.) 49 ('16): 187; 52 ('17): 153.
Chapbook, 1–2, May, 1920: 11.
Cur. Lit. 58 ('15): 356.
Cur. Op. 60 ('16): 127.
Dial, 60 ('16): 415, 498; 61 ('16): 528.
Forum, 55 ('16): 109, 118, 121.
Ind. 88 ('16): 533 (portrait).
Lit. Digest, 52 ('16): 564 (portrait).
Lond. Times, Apr. 13, 1917: 173; May 19, 1921: 318.
New Repub. 20 ('19): supp. 10.
New Statesman, 6 ('16): 332; 7 ('16): 593.
Poetry, 6 ('15): 145; 8 ('16): 148; 9 ('17): 202; 12 ('18): 150; 16 ('20): 151.
R. of Rs. 51 ('15): 758 (portrait).
So. Atlan. Q. 16 ('17): 155.
Touchstone, 3 ('18): 172.

(James) Brander Matthews—critic, man of letters.

Born at New Orleans, 1852. A. B., Columbia, 1871, LL. B., 1873, A. M., 1874. Many honorary higher degrees. Admitted to the bar in 1873, but took up writing. Professor at Columbia since 1892.

(James) Brander Matthews—*Continued*

Bibliography

The Theatres of Paris. 1880.
French Dramatists of the Nineteenth Century. 1881.
In Partnership; Studies in Story-Telling. 1884. (With H. C. Bunner.)
With My Friends; Tales Told in Partnership. 1891.
The Story of a Story and Other Stories. 1893.
Studies of the Stage. 1894.
Vignettes of Manhattan. 1894.
Aspects of Fiction. 1896.
Outlines in Local Color. 1898.
The Historical Novel. 1901.
The Philosophy of the Short Story. 1901.
A Study of the Drama. 1910.
Vistas of New York. 1912.
A Book about the Theatre. 1916.
These Many Years. Recollections of a New Yorker. 1917.
The Principles of Playmaking. 1919.
Essays on English. 1921.

For complete bibliography, cf. *Who's Who in America* and *Cambridge*, III (IV), 771.

Studies and Reviews

Halsey.
Bk. Buyer, 22 ('21): 15 (portrait).
Bookm. 31 ('10): 117.
Forum, 39 ('08): 377.
Ind. 69 ('10): 1085 (portrait).
Internat. Q. 4 ('01): 289.
Outlook, 78 ('04): 879 (portrait); 102 ('12): 645 (portrait), 649; 117 ('17): 640. (Lyman Abbott.)
Putnam's, 1 ('07): 708 (portrait).
Spec. 106 ('11): 969; 114 ('15): 686.

H(enry) L(ouis) Mencken—critic, man of letters.

Born at Baltimore, Maryland, 1880, of German ancestry. Graduate of Baltimore Polytechnic, 1896. On the Baltimore *Herald*, 1903–5, and *Baltimore Sun*, 1906–17. Became literary critic for *The Smart Set*, 1908, and (with George Jean Nathan), editor, 1914—. War correspondent in Germany and Russia, 1917. Much interested in music.

Bibliography

Ventures Into Verse. 1903.
George Bernard Shaw, His Plays. 1905.

H(enry) L(ouis) Mencken—*Continued*

The Philosophy of Friedrich Nietzsche. 1908.
Men vs. the Man. 1910. (With R. R. LaMonte.)
The Artist. 1912.
Europe After 8:15. 1914. (With George Jean Nathan, q. v., and Willard Huntingdon Wright.)
A Book of Burlesques. 1916.
A Little Book in C Major. 1916.
A Book of Prefaces. 1917.
In Defense of Women. 1918.
Damn: a Book of Calumny. 1918.
The American Language. 1919. (Revised ed., 1922.)
Prejudices: First Series. 1919.
The American Credo; a Contribution toward the Interpretation of the National Mind. 1920. (With George Jean Nathan, q. v.)
Prejudices: Second Series. 1920.
Heliogabalus, a Buffoonery in Three Acts. 1920. (With George Jean Nathan, q. v.)

STUDIES AND REVIEWS

Hatteras, O. A. J. Pistols for Two. 1917.
Roscoe, Burton, and Others (Vincent O'Sullivan, q. v., and F. C. Henderson). H. L. Mencken. Brief Appreciations and a Bibliography. 1920.

Ath. 1920, 1: 10.
Bookm. 41 ('15): 46 (portrait), 56; 53 ('21): 79; 54 ('22): 551 (portrait).
Cur. Op. 66 ('19): 391 (portrait); 71 ('21): 360.
Dial, 68 ('20): 267.
Freeman, 1 ('20): 88.
Liv. Age, 303 ('19): 798.
New Repub. 21 ('20): 239; 26 ('21): 191; 27 ('21): 10.
Little Review, 5 ('18): Jan., p. 10.
New Statesman, 14 ('20): 748.

George Middleton—dramatist.

Born at Paterson, New Jersey, 1880. A. B., Columbia, 1902. Married Fola La Follette, 1911. Literary editor of *La Follette's Weekly*, 1912—.

BIBLIOGRAPHY

* Embers; with The Failures, The Gargoyle, In His House, Madonna, The Man Masterful: One-Act Plays of Contemporary Life. 1911.
Tradition, with On Bail, Their Wife, Waiting, The Cheat of Pity, and Mothers: One-Act Plays of Contemporary Life. 1913.
Nowadays; a Contemporaneous Comedy. 1914.

George Middleton—*Continued*

Criminals; a One-Act Play about Marriage. 1915.
Back of the Ballot; a Woman Suffrage Farce in One Act. 1915.
Possession, with The Groove, The Unborn, Circles, A Good Woman, The Black-Tie: One-Act Plays of Contemporary Life. 1915.
The Road Together; a Contemporaneous Drama in Four Acts. 1916.
Masks, Jim's Beast, Tides, Among the Lions, The Reason, The House: One-Act Plays of Contemporary Life. 1920. (With Guy Bolton.)

For bibliography of unpublished work, see *Who's Who in America*.

STUDIES AND REVIEWS

Bookm. 51 ('20): 472.
Cur. Op. 56 ('14): 376 (portrait); 68 ('20): 783 (portrait).
Freeman, 1 ('20): 449.
Nation, 110 ('20): 693.
New Repub. 24 ('20): 26.
See also *Book Review Digest*, 1913–6, 1920.

Lloyd Mifflin—poet.

Born at Columbia, Pennsylvania, 1846. Son of an artist. Educated at Washington Classical Institute and by tutors. Studied art with his father and in Germany and Italy. Began as a painter, but later turned to poetry. Is best known for his sonnets, the form in which most of his poetry is written. These may be studied in his *Collected Sonnets*, 1905 (revised edition, 1907), although several volumes have been published since then.

STUDIES AND REVIEWS

Cur. Lit. 39 ('05): 106 (portrait).
Dial, 40 ('06): 125; 47 ('09): 100.
Nation, 81 ('05): 17, 508.
See also *Book Review Digest*, 1905.

Edna St. Vincent Millay—poet, dramatist.

Born at Rockland, Maine, 1892. A. B., Vassar, 1917. Connected with the Provincetown players both as dramatist and as actress.

Miss Millay's first poem, "Renascence," was published in *The Lyric Year*, 1912.

SUGGESTIONS FOR READING

1. The poems need to be read aloud to give the full effect of their passion and lyric beauty.

Edna St. Vincent Millay—*Continued*

2. Compare Miss Millay's naïveté with that of Blake. Do you find suggestions of philosophy behind it or sheer emotion?

3. Does Miss Millay's later work show growth toward greatness or toward sophisticated cleverness?

Bibliography

Renascence and other Poems. 1917.
A Few Figs from Thistles: Poems and Four Sonnets. 1920.
Aria da Capo. 1920. (Play; published in *The Monthly Chapbook*, 1920.)
Second April. 1921.
The Lamp and the Bell. 1921. (Play.)

Studies and Reviews

Untermeyer.
Freeman, 1 ('20): 307; 4 ('21): 189.
Poetry, 13 ('18): 167; 19 ('21): 151.
See also *Book Review Digest*, 1918, 1921.

Enos A(bijah) Mills—Nature writer.

Born near Kansas City, Kansas, 1870. Self-educated. Worked on a ranch fourteen years. Foreman in a mine. Went to the Rocky Mountains early in life. Built a home on Long's Peak, Colorado, 1886. Has explored the Rocky Mountains extensively, alone, on foot, and without firearms. Colorado "snow observer" for Government, 1907, 1908.

Mr. Mills has done valuable work for the protection of wild animals and flowers and for the establishment of national parks. His work belongs with that of Thoreau, Burroughs, and Muir (by whom he was influenced to continue it) for its freshly observed Nature content.

Among his best-known books are, perhaps, *The Story of a Thousand Year Pine*, 1914, and *The Story of Scotch*, 1916 (dog story).

For complete bibliography, see *Who's Who in America*.

Studies and Reviews

Bookm. 51 ('20): 103.
Lit. Digest, 55 ('17): July 14, p. 44.
Sunset, 38 ('17): 40 (portrait).

Philip Moeller—dramatist.

BIBLIOGRAPHY

Helena's Husband. 1916.
Madame Sand; a Biographical Comedy. 1917.
Five Somewhat Historical Plays. 1918. (Helena's Husband; A Roadhouse in Arden; Sisters of Susannah; The Little Supper; Pokey.) (Burlesques.)
Two Blind Beggars and One Less Blind; a Tragic Comedy in One Act. 1918.
Molière; a Romantic Play in Three Acts. 1919.
Sophie, a Comedy. 1919. (Prologue by Carl Van Vechten.)

STUDIES AND REVIEWS

See *Book Review Digest*, 1918, 1920.

Harriet Monroe (Illinois)—critic, poet.

Editor of *Poetry*, 1912—. Compiler of *The New Poetry; an Anthology* (with Alice Corbin, q. v.), 1917. For bibliography of her poems, cf. *Who's Who in America*.

Marianne Moore—poet.

Her reputation was established by her poems in *Others*, 1916, 1917, 1919, and in the *Dial* and *Poetry* (*passim*). Her first volume, *Poems*, was published in 1921. Cf. *Poetry*, 20 ('22): 208.

Paul Elmer More—critic, man of letters.

Born at St. Louis, 1864. A. B., Washington University, 1887; A. M., 1892; Harvard, 1893. Honorary higher degrees. Taught Sanskrit at Harvard, 1894–5; Sanskrit and classical literature at Bryn Mawr, 1895–7. Literary editor of *The Independent*, 1901–3; *New York Evening Post*, 1903–9. Editor of *The Nation*, 1909–14.

BIBLIOGRAPHY

A Century of Indian Epigrams; Chiefly from the Sanskrit of Bhartrihari. 1898.
The Jessica Letters, an Editor's Romance. 1904. (With Mrs. L. H. Harris.)

Paul Elmer More—*Continued*

* Shelburne Essays. (11 volumes.) 1904–21.
Nietzsche. 1912.
Platonism. 1917.
The Religion of Plato. 1921.

STUDIES AND REVIEWS

Pattee.

Acad. 80 ('11): 353.
Ath. 1909, 1: 67; 1920, 1: 703.
Bookm. (Lond.) 44 ('13): 256; 58 ('20): 207.
Critic, 45 ('04): 395 (portrait).
Cur. Op. 55 ('13): 126.
Ind. 65 ('08): 1337 (portrait).
Outlook, 81 ('05): 678.
Philos. R. 26 ('17): 409.
Putnam's, 1 ('07): 716 (portrait), 752.
Review, 2 ('20): 54.
R. of Rs. 60 ('19): 190 (portrait).
Sat. Rev. 132 ('21): 323.
Sewanee R. 26 ('18): 63.
Spec. 116 ('16): 632; 125 ('20): 113.

Christopher (Darlington) Morley—essayist, poet.

Born at Haverford, Pennsylvania, 1890. A. B., Haverford College, 1910. Rhodes Scholar at Oxford, 1910–13. Editorial staff Doubleday, Page and Company, 1913–17; *Ladies Home Journal*, 1917–18; *Philadelphia Evening Public Ledger*, 1918–20. In 1920, began his column, "The Bowling Green" in the *New York Evening Post.*

BIBLIOGRAPHY

The Eighth Sin. 1912.
Parnassus on Wheels. 1917.
Songs for a Little House. 1917.
Shandygaff. 1918.
The Rocking Horse. 1919.
The Haunted Book Shop. 1919.
In the Sweet Dry and Dry. 1919. (With Bart Haley.)
Mince Pie. 1919.
Travels in Philadelphia. 1920.
Kathleen. 1920.
Hide and Seek. 1920. (Poems.)
Chimneysmoke. 1921.
Modern Essays. 1921. (Compilation.)
Plum Pudding. 1921.
Tales from a Roll-Top Desk. 1921.
Where the Blue Begins. 1922.
Thursday Evening. 1922. (Play.)

Christopher (Darlington) Morley—*Continued*

STUDIES AND REVIEWS

Bookm. 46 ('18): 657 (portrait).
Everybody's 42 ('20): Feb., p. 29 (portrait).
Ind. 94 ('18): 412 (portrait).
Lit. Digest, 63 ('19): Oct. 18, p. 27=Liv. Age, 303 ('19): 170.
Outlook, 124 ('20): 202 (portrait).

George Jean Nathan—critic, man of letters.

Born at Fort Wayne, Indiana, 1882. A. B., Cornell, 1904. On editorial staff of the *New York Herald*, 1904–6. On the staffs of various magazines, including *Harper's Weekly*, the *Associated Sunday Magazine*, and the *Smart Set*, usually as dramatic critic, 1906–14. With James Huneker (q. v.) dramatic critic for *Puck*, 1915–6. Dramatic critic for the National Syndicate of Newspapers since 1912. Editor since 1914 of *The Smart Set* (with H. L. Mencken, q. v.).

BIBLIOGRAPHY

Europe After 8:15. 1914. (With H. L. Mencken, q. v., and Willard Huntingdon Wright.)
Another Book on the Theatre. 1916.
Bottoms Up. 1917.
Mr. George Jean Nathan Presents. 1917.
A Book Without a Title. 1918.
The Popular Theatre. 1918.
Comedians All. 1919.
Heliogabalus. 1920. (With H. L. Mencken, q. v.)
The American Credo. 1920. (With H. L. Mencken, q. v.).
The Theatre, the Drama, the Girls. 1921.
The Critic and the Drama. 1922.

STUDIES AND REVIEWS

Hatteras, O. A. J. Pistols for Two. 1917.
Bookm. 43 ('16): 282 (portrait only); 53 ('21): 163.
Cur. Op. 63 ('17): 95 (portrait).
See also *Book Review Digest*, 1919, 1920.

Robert Nathan—novelist.

Author of: Peter Kindred. 1919.
Autumn. 1921.

Cf. *Book Review Digest*, 1919, 1921.

John G(neisenau) Neihardt—poet.

Born at Sharpsburg, Illinois, 1881. Finished scientific course at Nebraska Normal College, 1897; Litt. D., University of Nebraska, 1917. Lived among the Omaha Indians, 1901–7, studying them and their folk lore. Has worked many years on an American epic cycle of pioneer life. Shared with Gladys Cromwell (q. v.) the prize of the Poetry Society of America, 1919.

Bibliography

A Bundle of Myrrh. 1907.
Man-Song. 1909.
The River and I. 1910.
The Dawn-Builder. 1911.
The Stranger at the Gate. 1912.
The Death of Agrippina. 1913. (Also in *Poetry*, 2 ['13]: 33.)
Life's Lure. 1914.
The Song of Hugh Glass. 1915.
The Quest. 1916. (Collected lyrics.)
* The Song of Three Friends. 1919.
The Splendid Wayfaring. 1920.
The Two Mothers. 1921. (Eight Hundred Rubles; Agrippina.)

Studies and Reviews

House, J. T. John G. Neihardt: Man and Poet. 1920.

Bookm. 47 ('18): 395; 49 ('19): 496.

Lit. Digest, 69 ('21): May 14, p. 31 (portrait).

Poetry, 7 ('16): 264; 17 ('20): 94.

Putnam's, 4 ('08): 473, 506 (portrait).

See also *Book Review Digest*, 1919, 1920.

Alfred Edward Newton—essayist.

Born at Philadelphia, 1863. Educated in private schools. Business man. Collector of first editions of books, especially of the eighteenth century.

Bibliography

The Amenities of Book-Collecting and Kindred Affections. 1918.
A Magnificent Farce, and Other Diversions of a Book-Collector. 1921.

For reviews, see *Book Review Digest*, 1921.

Meredith Nicholson—novelist, man of letters.

Born at Crawfordsville, Indiana, 1866. His reputation was founded upon the novel, *The House of a Thousand Candles*, 1905. He has published also several volumes of essays and studies, beginning with *The Hoosiers* (National Studies in American Letters), 1900. Note among them *The Valley of Democracy*, 1918, a characterization of the Middle West. For bibliography, cf. *Who's Who In America*.

Charles Gilman Norris—novelist.

Brother of Frank Norris, the novelist. Married Kathleen Thompson (cf. Kathleen Norris).

BIBLIOGRAPHY

The Amateur.
Salt: The Education of Griffith Adams. 1918.
Brass. 1921.

STUDIES AND REVIEWS

Bookm. 47 ('18): 679.
New Repub. 29 ('21): 48. (Lovett.)

See also *Book Review Digest*, 1918, 1921.

Kathleen Norris—novelist.

Born at San Francisco, 1880. Educated privately. Had experience as business woman. Married Charles Gilman Norris (q. v.), 1909.

BIBLIOGRAPHY

Mother. 1911.
The Rich Mrs. Burgoyne. 1912.
* "Saturday's Child." 1914.
The Story of Julia Page. 1915.
The Heart of Rachael. 1916.
Martie, the Unconquered. 1917.
The Beloved Woman. 1921.
Lucretia Lombard. 1922.

STUDIES AND REVIEWS

Overton.

Bookm. 34 ('11): 437 (portrait);
37 ('13): 109 (portrait).

See also *Book Review Digest*, 1911, 1913–7.

Grace Fallow Norton—poet.
Born at Northfield, Minnesota, 1876.

BIBLIOGRAPHY

Little Gray Songs from St. Joseph's. 1912.
The Sister of the Wind. 1914.
Roads. 1916.
What is Your Legion? 1916.

STUDIES AND REVIEWS

Poetry, 5 ('14): 87; 11 ('17): 164. See also *Book Review Digest*, 1912, 1914, 1916.

Frederick O'Brien—travel writer.
Mr. O'Brien's account of his experiences in the Marquesas Islands created a literary fashion for the South Sea Islands.

BIBLIOGRAPHY

White Shadows in the South Seas. 1919.
Mystic Isles of the South Seas. 1921.

See *Book Review Digest*, 1919, 1921.

Eugene Gladstone O'Neill—dramatist.
Born in New York City, 1888. Son of the actor, James O'Neill. Studied at Princeton, 1906–7. Much of the material used in his plays seems to be drawn from or based upon his adventurous experiences between 1907 and 1914. Actor and newspaper reporter. Spent two years at sea. In 1909, is said to have gone on a gold-prospecting expedition in Spanish Honduras (cf. *Gold*). Lived in the Argentine. Threatened tuberculosis gave him his first leisure (cf. *The Straw*). In 1914–5, he studied dramatization at Harvard. In 1918, when he married, he went to live in a deserted life-saving station near Provincetown. Associated with the Washington Square Players. In 1920, his *Beyond the Horizon* was given the Pulitzer Prize.

Eugene Gladstone O'Neill—*Continued*

Suggestions for Reading

1. What effect has Mr. O'Neill's life experience had upon the quality of his plays?

2. What evidence of originality do you find in his (1) themes, (2) background, and (3) technique?

3. Consider the influence of Joseph Conrad (cf. Manly and Rickert, *Contemporary British Literature*) upon O'Neill. Read especially *The Nigger of the "Narcissus."*

4. How has Mr. O'Neill been influenced by the plays of John Millington Synge?

5. What do you make of the fact that Mr. O'Neill has struck out in various directions instead of working a particular vein?

6. What reasons do you find for the common opinion that he is our most promising dramatist? What limitations or weaknesses do you think may interfere with his development? Do you think he will become a great dramatist?

Bibliography

Thirst, and Other One-Act Plays. 1914. (The Web, Warnings, Fog, Recklessness.)

Before Breakfast. 1916.

The Moon of the Caribbees, and Other Plays of the Sea. 1919. (Bound East for Cardiff; The Long Voyage Home; In the Zone; Ile; Where the Cross is Made; The Rope.)

* Beyond the Horizon. 1920.

* Chris Christopherson. 1920. (Produced as Anna Christie, quoted with illustrations, Cur. Op. 72 ['22]: 57.)

Gold. 1920.

The Emperor Jones; Diff'rent; The Straw. 1920.

Studies and Reviews

Bookm. 53 ('21): 511; 54 ('22): 463.

Century, 103 ('22): 351 (portrait).

Cur. Op. 65 ('18): 159 (portrait); 68 ('20): 339.

Everybody's, 43 ('20): July, p. 49 (portrait).

Freeman, 1 ('20): 44.

Ind. 105 ('21): 158 (portrait).

Nation, 113 ('21): 626.

New Repub. 25 ('21): 173.

Theatre Arts M. 4 ('20): 286; 5 ('21): 174 (portrait only).

James Oppenheim—novelist, short-story writer, poet.

Born at St. Paul, Minnesota, 1882. Two years later his family moved to New York, where he has lived ever since. Special student at Columbia, 1901–3. Has done settlement work, as assistant head worker of the Hudson Guild Settlement. Superintendent of the Hebrew Technical School for Girls, 1904–7. In 1916–7 edited the magazine, *The Seven Arts* (cf. *Poetry*, 9 ['16–'17]: 214).

Suggestions for Reading

1. The following influences have entered largely into Oppenheim's work: Whitman, the Bible, and the theories of psycho-analysis developed by Freud and Jung. Without considering these, no fair estimate of the value of his work can be reached.

2. In what respects does his poetry reflect the Oriental temperament?

3. What strength do you find in his work? what weakness?

Bibliography

Doctor Rast. 1909. (Short stories.)
Monday Morning and Other Poems. 1909.
Wild Oats. 1910. (Novel.)
The Pioneers. 1910. (Poetic play.)
* Pay-Envelopes. 1911. (Short stories.)
The Nine-Tenths. 1911. (Novel.)
The Olympian: A Story for the City. 1912.
Idle Wives. 1914.
* Songs for the New Age. 1914.
The Beloved. 1915.
War and Laughter. 1916. (Poems.)
The Book of Self. 1917. (Poems.)
Night. 1918. (Poetic drama in one act.)
* The Solitary. 1919. (Poems.)
The Mystic Warrior. 1921.

Studies and Reviews

Untermeyer.

Acad. 89 ('15): 218.
Bookm. 30 ('09): 322 (portrait), 393.
Dial, 67 ('19): 301.
Ind. 88 ('16): 533 (portrait).
Nation, 109 ('19): 441.
New Statesman, 6 ('16): 332.
Outlook, 102 ('12): 207 (portrait).

James Oppenheim—*Continued*

Poetry, 5 ('14): 88; 11 ('18): 219; 16 ('20): 49; 20 ('22): 216. R. of Rs. 47 ('13): 243 (portrait).

Vincent O'Sullivan—novelist.

Of American birth, but has lived many years in England. His work published in the time of the *Yellow Book* was especially admired by the English critic, Edward Garnett, who maintained that Mr. O'Sullivan should rank high among our writers. American editions of *The Good Girl* and *Sentiment* were published in 1917.

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Poems. 1896.
The Houses of Sin. 1897. (Poems.)
The Green Window. 1899.
A Dissertation upon Second Fiddles. 1902.
Human Affairs. 1905.
The Good Girl. 1912.
Sentiment and Other Stories. 1913.

See *Book Review Digest*, 1917.

Thomas Nelson Page—novelist, short-story writer.

Born on a Virginia plantation, 1853. Studied a short time at Washington and Lee University. Many higher honorary degrees. Practiced law in Richmond, Virginia, 1875–93. Ambassador to Italy, 1913–9.

Mr. Page is one of the pioneer writers in negro dialects. His first collection of short stories, *In Ole Virginia*, 1887, is his best-known work.

For bibliography, see *Cambridge*, III (IV), 668. For biography and criticism, see Halsey, Harkins, Pattee, Toulmin, and the *Book Review Digest*, especially for 1906, 1909, 1913.

Josephine Preston Peabody (Mrs. L. S. Marks)—poet, dramatist.

Born in New York City. Educated at Girls' Latin School, Boston, and at Radcliffe, 1894–6. Instructor in English at

Josephine Preston Peabody—*Continued*

Wellesley College, 1901–3. Her play *The Pied Piper* obtained the Stratford-on-Avon prize in 1910.

Bibliography

The Wayfarers—A Book of Verse. 1898.
Fortune and Men's Eyes—New Poems with a Play. 1900.
Marlowe, a Drama. 1901.
The Singing Leaves. 1903.
Pan—A Choric Idyl. 1904.
The Wings. 1905. (Play.)
The Book of the Little Past. 1908.
The Piper. 1909. (Play.)
The Singing Man. 1911. (Poems.)
The Wolf of Gubbio. 1913. (Play.)
Harvest Moon. 1916. (War poems.)
The Chameleon. 1917.
Portrait of Mrs. W. 1922.

Studies and Reviews

Eaton, W. P. Plays and Players, 1916.
Moses.
Rittenhouse.

Bk. Buyer, 21 ('00): 9 (portrait).
Bookm. 32 ('10): 7 (portrait); 47 ('18): 550.
Critic, 40 ('02): 14 (portrait).
Cur. Lit. 49 ('10): 435 (portrait).
New Eng. M. n. s. 33 ('05): 426; 39 ('08): 225 (portrait), 236; 42 ('10): 270 (portrait).
Poetry, 9 ('17): 269.

Bliss Perry—critic.

Born at Williamstown, Massachusetts, 1860. A. B., Williams, 1881; A. M., 1883. Studied at the universities of Berlin and Strassburg. Honorary higher degrees. Professor of English at Williams College, 1886–93; at Princeton, 1893–1900. Editor of the *Atlantic Monthly*, 1899–1909. Professor of English literature at Harvard, 1907—. Harvard lecturer at University of Paris, 1909–10.

Bibliography

The Broughton House. 1890.
Salem Kittredge, and Other Stories. 1894.
The Plated City. 1895.

Bliss Perry—*Continued*

The Powers at Play. 1899. (Short stories.)
A Study of Prose Fiction. 1902.
The Amateur Spirit. 1904.
Park St. Papers. 1909.
The American Mind. 1912.
The American Spirit in Literature. 1918.
The Study of Poetry. 1920.

STUDIES AND REVIEWS

Bookm. 12 ('00): 359, 362 (portrait); 36 ('12): 443.
Dial, 70 ('21): 347.
Lit. W. 30 ('99): 264.
Outlook, 78 ('04): 880 (portrait); 102 ('12): 648.
R. of Rs. 34 ('06): Dec., p. 758; 46 ('12): Dec., p. 749. (Portraits.)
Spec. 110 ('13): 809.

William Lyon Phelps—critic.

Born at New Haven, Connecticut, 1865. A. B., Yale, 1887; Ph. D. 1891; A. M., Harvard, 1891. Instructor in English literature at Yale, 1892–6, assistant professor of the English language and literature, 1896–1901; Lampson professor since 1901. Deacon in the Baptist Church.

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Essays on Modern Novelists. 1910.
Essays on Russian Novelists. 1911.
Essays on Books. 1914.
Browning. 1915.
The Advance of the English Novel. 1916.
The Advance of English Poetry. 1918.
Archibald Marshall. 1918.
The Twentieth Century Theatre. 1918.
Reading the Bible. 1919.
Essays on Modern Dramatists. 1920.

STUDIES AND REVIEWS

Bookm. 41 ('15): 585 (portrait), 587; 31 ('10): 349 (portrait).
Ind. 71 ('11): 815 (portrait).
Lond. Times, Mar. 17, 1910: 95.
Poetry, 14 ('19): 159.
R. of Rs. 45 ('12): 103 (portrait).

David Pinski—dramatist.

Born in Russia, 1873. Educated at the University of Berlin, 1897–9. Came to the United States, 1899. Studied at Columbia, 1903–4. President of Pinski-Massel Press. President of Jewish National Workers' Alliance. Socialist-Zionist.

His reputation is based principally upon his five volumes of plays and two of stories in Yiddish, but he has also written in English.

BIBLIOGRAPHY (of works in English)

The Treasure. 1916. (Comedy.)
Three Plays. 1918.
Little Heroes; The Stranger. 1918. (In Goldberg, I., Six Plays of the Yiddish Theatre. Second Series.)

STUDIES AND REVIEWS

Cambridge. See also *Book Review Digest*, 1918–20.

Edwin Ford Piper (Nebraska, 1871)—poet.

Mr. Piper's volume, (*Barbed Wire and Other Poems*, 1917) reflects the prairies of the Middle West.

STUDIES AND REVIEWS

Untermeyer. Poetry, 12 ('18): 276.
See also *Book Review Digest*, 1917.

Ernest Poole—novelist.

Born at Chicago, 1880. A. B., Princeton, 1902. Lived in University Settlement, New York, 1902–5, studying social conditions, especially in connection with child labor, and in the movement to fight tuberculosis. He helped Upton Sinclair (q. v.) gather stockyards material for *The Jungle*. War correspondent in Germany and France, 1914–5. As a socialist, Mr. Poole also worked for a time in Russia with the revolutionaries.

Ernest Poole—*Continued*

The familiarity with dockyards and dockmen, which is such a striking feature of *The Harbor*, dates back to Mr. Poole's boyhood.

Bibliography

The Voice of the Street. 1906.
The Harbor. 1915.
His Family. 1917.
His Second Wife. 1918.
The Village. 1918.
"The Dark People," Russia's Crisis. 1918.
Blind. 1920.
Beggar's Gold. 1921.

Studies and Reviews

Bookm. 41 ('15): 115 (portrait).
Cur. Op. 58 ('15): 266 (portrait).
Ind. 94 ('18): 229 (portrait).
Mentor, 6 ('18): 7 (portrait).
R. of Rs. 51 ('15): 631 (portrait).
Unpop. R. 6 ('16): 231.
World Today, 18 ('10): 232 (portrait).
See also *Book Review Digest*, 1915, 1917, 1918, 1920.

Ezra (Loomis) Pound—poet, critic.

Born at Hailey, Idaho, 1885. Of English descent; on his mother's side distantly related to Longfellow. Ph. B., Hamilton College. Fellow of the University of Pennsylvania. Traveled in Spain, in Italy, in Provence, 1906–7; lived in Venice, and finally made his home in England. London editor of *The Little Review*, 1917–9, and foreign correspondent of *Poetry*, 1912–9.

Suggestions for Reading

1. Mr. Pound is an experimenter in verse, who has come under many influences and belonged to many schools. His work should be studied chronologically to discover these changes in interest and relationship. To be noted among the influences are: (1) the mediæval poetry of Provence; (2) the Greek poets; (3) the Latin poets of the Empire; (4)

among modern French poets, Laurent Tailhade; (5) the poets of China and Japan, whom he learned to know through the manuscript notes of Ernest Fenollosa; (6) the work of the English Imagists (cf. especially the poems of T. E. Hulme, published in Mr. Pound's volume called *Ripostes*); (7) the work of the Vorticist school of poets and artists (cf. *Blast*, edited by Wyndham Lewis), and the more accessible periodical, *The Egoist*, of which Richard Aldington (cf. Manly and Rickert, *Contemporary British Literature*) is assistant editor.

2. Consider also this from his own theory of poetry: "Poetry is a sort of inspired mathematics, which gives us equations, not for abstract figures, triangles, spheres and the like, but equations for the human emotions. If one have a mind which inclines to magic rather than science, one will prefer to speak of these equations as spells or incantations; it sounds more arcane, mysterious, recondite."

Can this be related to the qualities of Mr. Pound's poetry?

3. After reading Mr. Pound's output, discuss the adequacy of the following: "When content has become for an artist merely something to inflate and display form with, then the petty serves as well as the great, the ignoble equally with the lofty, the unlovely like the beautiful, the sordid as the clean. . . . Real feeling consequently becomes rarer, and the artist descends to trivialities of observation, vagaries of assertion, or mere *bravado* of standards and expression—pure tilting at convention."

Bibliography

Provença: Poems Selected from Personæ, Exultations, and Canzoniere. 1910.
The Spirit of Romance. 1910.
The Sonnets and Ballate of Cavalcanti. 1912. (Translations.)
Ripostes of Ezra Pound, whereto are Appended the Complete Poetical Works of T. E. Hulme. 1912.
Gaudier Brzeska; a Memoir. 1916.
Lustra of Ezra Pound, with Earlier Poems. 1917.
Noh; or, Accomplishment; a Study of the Classical Stage of Japan. 1917. (With Ernest F. Fenollosa.)
Pavannes and Divisions. 1918. (Essays and sketches.)

Ezra (Loomis) Pound—*Continued*

Quia Pauper Amavi. 1919. (English edition.)
Instigations. 1920. (Criticism.)
* Umbra: the Early Poems of Ezra Pound, All That He Now Wishes to Keep in Circulation from "Personæ," "Exultations," "Ripostes." With Translations from Guido Cavalcanti and Arnaut Daniel and Poems by the Late T. E. Hulme. 1920.
Also in: Des Imagistes. 1914.
Poetry. (*Passim.*)
The Little Review. (*Passim.*)

Cf. also Ezra Pound, his Metric and Poetry. 1917. (Bibliography, p. 29.)

STUDIES AND REVIEWS

Untermeyer.

Acad. 81 ('11): 354.
Ath. 1911, 2: 238; 1919, 2 : 1065, 1132, 1268.
Bookm. 35 ('12): 156; 46 ('18): 577.
Bookm. (Lond.) 36 ('09): 154 (portrait); 52 ('17): 151.
Chapbook, 1–2: May, 1920: 22. (Fletcher.)
Dial, 54 ('13): 370; 69 ('20): 283 (portrait); 72 ('22): 87.
Egoist, 2 ('15): 71; 4 ('17): 7, 27, 44.
Eng. Rev. 2 ('09): 627.
Ind. 70 ('11): 259 (portrait).
Lond. Times, Sept. 20, 1918: 437.
New Repub. 16 ('18): 83.
New Statesman, 8 ('17): 332, 476.
No. Am. 211 ('20): 658. (May Sinclair.)
Poetry, 7 ('16): 249 (Carl Sandburg); 11 ('18): 330; 12 ('18): 221; 14 ('19): 52 (William Gardner Hale); 15 ('20): 211; 16 ('20): 213.

(John) Herbert Quick (Iowa, 1861)—novelist.

Farmer, lawyer, editor of *Farm and Fireside*, 1909–16. Author of *The Fairview Idea*, 1919; and of *Vandemark's Folly*, 1922, which introduces fresh material (canalboat life) into fiction, and also contributes to the literature that deals with the opening up of the middle west.

See *Book Review Digest*, 1919.

Lizette Woodworth Reese—poet.

Born at Baltimore, in 1856. Educated in private and public schools. Teacher in Baltimore high school.

Her poems, always conventional in form and limited in ideas, are admired for their simplicity, intensity of emotion, and perfection of technique.

Lizette Woodworth Reese—*Continued*

Bibliography

A Branch of May. 1887.
A Handful of Lavender. 1891.
A Quiet Road. 1896.
A Wayside Lute. 1909.
Spicewood. 1920.

Studies and Reviews

Rittenhouse. Untermeyer.

Agnes Repplier—essayist.

Born at Philadelphia, 1858, of French extraction. Educated at the Sacred Heart Convent, Torresdale, Pennsylvania. Litt. D., University of Pennsylvania, 1902. Has traveled much in Europe. Roman Catholic.

Bibliography

Books and Men. 1888.
Points of View. 1891.
Essays in Miniature. 1892.
Essays in Idleness. 1893.
In the Dozy Hours. 1894.
Varia. 1897.
The Fireside Sphinx. 1901.
Compromises. 1904.
In Our Convent Days. 1905.
A Happy Half Century. 1908.
Americans and Others. 1912.
The Cat. 1912. (Compilation.)
Counter Currents. 1915.
Points of Friction. 1920.

Studies and Reviews

Halsey. (Women.)
Pattee.

Critic, 45 ('04): 302; 47 ('05): 204. (Portraits).
Lit. Digest, 48 ('14): 827 (portrait).
Lond. Times, Aug. 10, 1916: 378.
New Repub. 7 ('16): 20. (Francis Hackett.)
New Statesman, 7 ('16): 597.
Outlook, 78 ('04): 880 (portrait).
Spec. 117 ('16): 105.

Alice (Caldwell) Hegan Rice (Mrs. Cale Young Rice)—novelist.

Born at Shelbyville, Kentucky, 1870. Educated in private schools. One of the founders of the Cabbage Patch Settlement House, Louisville. Uses her own experience in charity work in her books.

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Mrs. Wiggs of the Cabbage Patch. 1901.
Lovey Mary. 1903.
Sandy. 1905.
Captain June. 1907.
Mr. Opp. 1909.
A Romance of Billy Goat Hill. 1912.
The Honorable Percival. 1914.
Calvary Alley. 1917.
Miss Mink's Soldier and Other Stories. 1918.
Turn About Tales. 1920. (With Cale Young Rice, q. v.)
Quin. 1921.

STUDIES AND REVIEWS

Overton.

Bookm. 29 ('09): 412; 32 ('10): 369.
Bookm. (Lond.) 24 ('03): 158 (portrait), 160.
Outlook, 72 ('02): 802 (portrait); 78 ('04): 282, 286 (portrait).
See also *Book Review Digest*, 1905, 1907, 1909, 1912, 1918.

Cale Young Rice (Kentucky, 1872)—poet, dramatist.

Collected Plays and Poems. 1915.

For later volumes, cf. *Who's Who in America*.

Lola Ridge—poet, critic.

Born at Dublin, Ireland, but brought up in Sydney, Australia. As a child, lived also in New Zealand, but studied art in Australia. In 1907 she came to the United States and supported herself for three years by writing fiction for the popular magazines. But finding that this work was going to kill her creative ability, she earned her living in a variety of other ways—as organizer, advertisement writer, illustrator, artist's model, factory worker, etc.—while she wrote poems.

Lola Ridge—*Continued*

Her reputation was made by the publication of *The Ghetto* in 1918.

Bibliography

The Ghetto and Other Poems. 1918.
Sun-up and Other Poems. 1920.
Also in: Others, 1919.

Studies and Reviews

Untermeyer.

Dial, 66 ('18): 83. (Aiken.)
New Repub. 17 ('18): 76. (Hackett.)
Poetry, 13 ('19): 335; 17 ('21): 332.
See also *Book Review Digest*, 1918, 1920.

James Whitcomb Riley—poet.

Born at Greenfield, Indiana, 1853, of Irish and Pennsylvania Dutch ancestry. Educated in the public schools, but received many higher honorary degrees. Died in 1916.

Mr. Riley came to be the representative poet of his native state, the "Hoosier poet," and many of his poems are written in the dialect of Indiana, but his reputation is national. His numerous poems were collected and published in ten volumes, as *Complete Works*, in 1916. For detailed bibliography, cf. *Cambridge*, III (IV), 651.

Studies and Reviews

Cambridge.
Pattee.

Atlan. 118 ('16): 503. (Nicholson.)
Bookm. 20 ('04): 18; 33 ('11): 67 (portrait); 35 ('12): 357 (portrait), 637; 38 ('13): 163 (portrait), 598; 44 ('16): 22 (portraits), 58, 79.
Cur Lit. 41 ('06): 160 (portrait); 57 ('14): 425 (portrait).
Cur. Op. 61 ('16): 196 (portrait).
J. Educ. 84 ('16): 149, 298.
Lit. Digest, 47 ('13): 782; 53 ('16): Aug. 1, pp. 304 (portrait), 408; 51 ('15): 730.
Nation, 97 ('13): 352.
No. Am. 204 ('16): 421.
Outlook, 111 ('15): 249, 273 (portrait), 396; 113 ('16): 778.
R. of Rs. 54 ('16): 327 (portrait).
World's Work, 22 ('11): 14777 (portrait); 25 ('13): 565.
Yale R. n. s. 9 ('20): 395.

Charles George Douglas Roberts—novelist, poet, Nature writer.

Born at Douglas, New Brunswick, 1860. Studied at the University of New Brunswick, 1876. Has been a teacher, editor, soldier. In France during the War.

Major Roberts has published many volumes of poems, besides novels and animal stories.

For bibliography, see *Who's Who* (English). For reviews, see *Book Review Digest*, 1914, 1916, 1919.

Edwin Arlington Robinson—poet.

Born at Head Tide, Maine, 1869. Educated at Gardiner, Maine, on the Kennebec River ("Tilbury Town"). Studied at Harvard, 1891–3. Struggled in various ways to make a living in New York, even working in the subway, while publishing his first poems. His *Captain Craig*, 1902, attracted the attention of Roosevelt, who gave the author a position in the New York Custom House, which he held 1905–10. Since then he has been able to give his entire time to poetry.

Suggestions for Reading

1. A good introduction to Mr. Robinson's work is Miss Lowell's review of his *Collected Works*, in the *Dial*, 72 ('22): 130. Although Miss Lowell's contention that Mr. Robinson is our greatest living poet would be disputed by some critics, her article suggests many points of departure in the study of his very important contribution to American poetry.

2. Divide Mr. Robinson's work into two groups: (1) poems of which the material is based upon literature; (2) those of which it comes from his own life experience. Is it possible to say now which of these two groups has the best chance of long endurance? Can you decide how far literature has had a good effect upon Mr. Robinson's work, and how far it has lessened the value of his poetry?

3. Consider as a group the poems that grow out of Mr. Robinson's New England origin. In what ways is he char-

acteristic of New England? Compare his work with that of Mr. Frost in this respect.

4. Compare and contrast Mr. Robinson's portraits of persons with names as titles with similar portraits in the *Spoon River Anthology*. This type of verse seems to have been developed independently by both poets.

5. An interesting study could be made of the influence on Robinson of Crabbe; another, of the influence of Hardy.

6. Another interesting study might grow out of the consideration of Robinson as a poet born twenty years too soon. How much has the temper of his work been determined by the fact that he had to wait so long for recognition?

7. What are the main features of Mr. Robinson's philosophy as suggested in the poems?

8. Can you find many poems that sing? What is to be said of the poet's mastery of rhythms?

9. After reading the best of Mr. Robinson's work, it is interesting to look up the comments of various admirers of it published on the occasion of his fiftieth birthday, in the *New York Times*, December 21, 1919, or the quotations from this article in *Poetry*, 15 ('20): 265, and to see how far your judgment bears out these extravagant statements.

10. The influence of Robinson's work on younger American poets, especially on Lindsay and Sandburg, makes an interesting study.

Bibliography

The Torrent and the Night Before. 1896. (Privately printed.)
The Children of the Night. 1897.
Captain Craig. 1902.
The Town down the River. 1910.
Van Zorn. 1914. (Play.)
The Porcupine. 1915. (Play.)
The Man against the Sky. 1916.
Merlin. 1917.
Lancelot. 1919.
The Three Taverns. 1920.
* Collected Poems. 1921.
Avon's Harvest. 1921.

Edwin Arlington Robinson—*Continued*

STUDIES AND REVIEWS

Boynton.
Lowell.
Untermeyer.

Atlan. 98 ('06): 330.
Bk. Buyer, 25 ('02): 429.
Bookm. 45 ('17): 429 (portrait); 47 ('18): 551; 50 ('20): 507; 51 ('20): 457.
Chapbook, 1–2, May, 1920: 1. (Fletcher.)
Dial, 34 ('03): 18; 72 ('22): 130. (Amy Lowell.)
Fortn. 86 ('06): 429.
Forum, 45 ('11): 80; 51 ('14): 305.
Ind. 55 ('03): 446.
Lit. Digest, 64 ('20): Jan. 10: p. 32 (portrait), 40.
Nation, 75 ('02): 465; 111 ('20): 453.
New Eng. M. 33 ('05): 425.
New Repub. 2 ('15): 267; 7 ('16): 96 (Amy Lowell); 23 ('20): 259.
No. Am. 211 ('20): 121.
Outlook, 105 ('13): 736, 744 (portrait); 112 ('16): 786; 123 ('19): 535.
Poetry, 8 ('16): 46; 10 ('17): 211; 15 ('20): 265; 16 ('20): 217; 20 ('22): 278.
Scrib. M. 66 ('19): 763.

Edwin Meade Robinson—poet, novelist.

Born at Lima, Indiana, 1879. Not related to Edwin Arlington Robinson. Newspaper man, first on the *Indianapolis Sentinel*, later on the *Cleveland Plain Dealer*, in which he conducts a column. Besides his successful volume of verse, *Piping and Panning*, 1920, Mr. Robinson has published a novel which has attracted attention as an honest record of a growing boy, *Enter Jerry*, 1920. For reviews, see *Book Review Digest*, 1920, 1921.

Carl Sandburg—poet.

Born at Galesburg, Illinois, of Swedish stock. Has little schooling but wide experience of life. At thirteen drove a milk wagon, and for the next six years did all kinds of rough work—as porter in a barber shop, scene-shifter, truck-handler in a brickyard, turner apprentice in a pottery, dish-washer in hotels, harvest hand in Kansas.

During the Spanish-American War served as private in Porto Rico.

Studied at Lombard College, Galesburg, 1898–1902, where

Carl Sandburg—*Continued*

he was captain of the basket-ball team and editor-in-chief of the college paper.

After leaving college, earned his living in various ways—as advertising manager for a department store, salesman, newspaperman, "safety first" expert. Worked also as district organizer for the Social-Democratic party of Wisconsin and was secretary to the mayor of Milwaukee, 1910–12.

In 1904 he had published a small pamphlet of poems, but his first real appearance before the public was in *Poetry*, 1914. In the same year he was awarded the Levinson prize for his "Chicago." In 1918 he shared with Margaret Widdemer (q. v.) the prize of the Poetry Society of America; and in 1921, shared this with Stephen Vincent Benét (q. v.).

Mr. Sandburg has a good voice and sings his poems to the accompaniment of the guitar.

Suggestions for Reading

1. In judging Mr. Sandburg's work, it is important to remember that his theory involves complete freedom from conventions of all sorts—in thinking, in metrical form, and in vocabulary. His aim seems to be to reproduce the impressions that all phases of life make upon him.

2. Consider whether his early prairie environment had anything to do with the large scale of his imagination, the appeal to him of enormous periods of time, masses of men, and forces.

3. Do you find elements of universality in his exaggerated localisms? Do they combine to form a definite philosophy?

4. What effect do the eccentricities and crudities of form have upon you? Do you consider them an essential part of his poetic expression or blemishes which he may one day overcome?

5. Do you find elements of greatness in Mr. Sandburg's work? Do you think they are likely to outweigh his obvious defects?

6. Compare and contrast his democratic ideals with those of Lindsay.

Carl Sandburg—*Continued*

Bibliography

Chicago Poems. 1916.
Cornhuskers. 1918.
The Chicago Race Riots. 1919.
Smoke and Steel. 1920.
Slabs of the Sunburnt West. 1922.

Studies and Reviews

Lowell.
Untermeyer.

Bookm. 47 ('18): 389 (Phelps); 52 ('21): 242, 285 (*for* 385); 53 ('21) 389 (portrait); 54 ('21): 360.
Chapbook, 1–2, May, 1920: 15. (Fletcher.)
Dial, 61 ('16): 528; 65 ('18): 263 (Untermeyer).
Liv. Age, 308 ('21): 231.
New Repub. 22 ('20): 98; 25 ('20): 86.
Poetry, 8 ('16): 90; 13 ('18): 155; 15 ('20): 271; 17 ('21): 266.
Survey, 45 ('20): 12.

George Santayana—poet, critic.

Born at Madrid, Spain, 1863. Came to the United States, 1872. A. B., Harvard, 1886; A. M., Ph. D., 1889. In 1889 began to teach philosophy at Harvard; professor, 1907–12.

While Mr. Santayana's chief work is in philosophy, he belongs to literature by the beauty of his poems, especially his sonnets, and by the quality of his prose.

Bibliography

* Sonnets and Other Poems. 1894.
The Sense of Beauty. 1896.
Lucifer—A Theological Tragedy. 1899.
Interpretations of Poetry and Religion. 1900.
The Hermit of Carmel, and Other Poems. 1901.
The Life of Reason. 1905.
Three Philosophical Poets. 1910.
Winds of Doctrine. 1913.
Philosophical Opinion in America. 1918.
Character and Opinion in the United States. 1920.
* Little Essays. 1920. (Selected with author's collaboration, by Logan Pearsall Smith, q. v.)

George Santayana—*Continued*

STUDIES AND REVIEWS

Rittenhouse.

Acad. 79 ('10): 561.
Ath. 1913, 1: 353.
Bookm. 47 ('18): 546.
Bookm. (Lond.) 58 ('20): 208.
Critic, 42 ('03): 129.
Cur. Op. 55 ('13): 120; 69 ('20): 860. (Portraits.)
Harp. W. 58 ('13): 27.
Ind. 61 ('06): 335 (portrait).
Liv. Age, 307 ('20): 50; 310 ('21): 200; 312 ('21): 300. (J. Middleton Murry.)
Lond. Mer. 2 ('20): 411.
Nation, 109 ('19): 12.
New Repub. 23 ('20): 221; 25 ('21): 321.
New Statesman, 16 ('21): 729.
Outlook, 126 ('20): 729 (portrait).
Spec. 95 ('05): 119; 125 ('20): 239; 126 ('21): 19.

Lew R. Sarett—poet.

Born at Chicago, 1888. A. B., Beloit, 1911. Studied at Harvard, 1911–2; LL. B., University of Illinois, 1916. Woodsman and guide in the Northwest several months each year for nine years. Teacher of English and oratory. Since 1920, associate professor of oratory, Northwestern University. Lecturer on the Canadian North and on Indian life. Sarett's *Many, Many Moons: A Book of Wilderness Poems*, 1920 (with an introduction by Carl Sandburg), is a reflection of his familiarity with Indian material. Received the Levinson prize for his poem, "The Box of God," 1921.

STUDIES AND REVIEWS

Poetry, 17 ('20): 158.

See also *Book Review Digest*, 1920.

Clinton Scollard—poet.

Born at Clinton, New York, 1860. A. B., Hamilton College, 1881. Studied at Harvard and at Cambridge, England. Professor of English literature, Hamilton College, 1888–96 and 1911—. Has published nearly forty volumes of graceful, accomplished verse. For bibliography, cf. *Who's Who in America.*

STUDIES AND REVIEWS

Rittenhouse.

Chaut. 35 ('02): 345.
Critic, 40 ('02): 295 (portrait).
Lamp, 29 ('04): 451.

See also *Book Review Digest*, 1915.

(Mrs.) Evelyn Scott—poet, novelist.

Mrs. Scott has lived many years in Brazil (cf. *Poetry*, 15 ['19]: 100).

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Precipitations. 1920. (Poems.)
The Narrow House. 1921. (Novel.)

STUDIES AND REVIEWS

Cent. 103 ('22): 520. (H. S. Canby.)
Dial, 70 ('21): 591, 594.
Lond. Mercury, 5 ('22): 319.
New Repub. 28 ('21): 305. (Padraic Colum.)
Poetry, 17 ('21): 334. (Lola Ridge.)
See also *Book Review Digest*, 1920, 1921.

Anne Douglas Sedgwick (Mrs. Basil De Sélincourt)—novelist.

Born at Englewood, New Jersey, 1873. Educated at home. Left America when nine years old and has since lived abroad, chiefly in Paris and London. Studied painting for several years in Paris. Her reputation was made by *Tante*, 1911. Her latest book is *Adrienne Toner*, 1922. For bibliography, see *Who's Who in America*.

STUDIES AND REVIEWS

Sedgwick, H. D., The New American Type and Other Essays. 1908.

Ath. 1911, 2: 553.
Atlan. 109 ('12): 682.
Bookm. 34 ('12): 655.
Dial, 52 ('12): 323.
Ind. 72 ('12): 678.
Lond. Mercury, 5 ('22): 431.
Lond. Times, May 13, 1920: 301.
Nation, 94 ('12): 262.
New Statesman, 15 ('20): 137 (Rebecca West); 18 ('21): 200 (Rebecca West).

Alan Seeger—poet.

Born in New York City, 1888. In his boyhood lived in Mexico, and later in Paris and London. Entered Harvard, 1906. In 1913, went to Paris. In the first weeks of the War, enlisted in the Foreign Legion of France and was in action almost continually. Killed July 4, 1916.

Alan Seeger—*Continued*

He won fame with his poem, "I Have a Rendezvous with Death."

Bibliography

Poems. 1916. (Introduction by William Archer.)
Letters and Diary. 1917.

Studies and Reviews

Bookm. 47 ('18): 399, 585.
Eng. R. 27 ('18): 199.
Lit. Digest, 53 ('16): 1190; 55 ('17): Oct. 27, p. 24 (portrait).
Liv. Age, 294 ('17): 221.
Lond. Times, June 29, 1917: 307; Dec. 14, 1917: 612.
New Repub. 10 ('17): 160.
New Statesman, 9 ('17): 356.
Poetry, 10 ('17): 38.
R. of Rs. 55 ('17): 208 (portrait).
Scrib. M. 61 ('17): 123.

Ernest Thompson Seton—Nature writer.

Born at South Shields, England, 1860. Lived in the backwoods of Canada, 1866–70 and on the Western plains, 1882–87. Educated at the Toronto Collegiate Institute and (as artist) at the Royal Academy, London. Official naturalist to the government of Manitoba. Studied art in Paris, 1890–6. One of the illustrators of the *Century Dictionary*. Prominent in the organization of the Boy Scout movement in America. For many years kept full journals of his expeditions and observations (illustrated). These make the "most complete pictorial animal library in the world."

Bibliography

Wild Animals I Have Known. 1898.
The Trail of the Sandhill Stag. 1899.
The Biography of a Grizzly. 1900.
Lobo, Rag and Vixen. 1900.
Lives of the Hunted. 1901.
Pictures of Wild Animals. 1901.
Krag and Johnny Bear. 1902.
Two Little Savages. 1903.
Monarch, the Big Bear. 1904.
Animal Heroes. 1905.
Biography of a Silver Fox. 1909.

Ernest Thompson Seton—*Continued*

Life-histories of Northern Animals. 1909.
Wild Animals at Home. 1913.
The Preacher of Cedar Mountain. 1916.
Wild Animal Ways. 1916.

Studies and Reviews

Halsey.

Acad. 82 ('12): 523.
Am. M. 91 ('21): 14 (portrait).
Atlan. 91 ('03): 298.
Bookm. 13 ('21): 4; 25 ('07): 452. (Portraits.)
Bookm. (Lond.) 45 ('13): 144 (portrait), 147.
Bk. News, 18 ('00): 490.
Craftsman, 19 ('10): 66 (portrait.)
Critic, 39 ('01): 320 (portrait).
Everybody's, 23 ('10): 473.
Liv. Age, 232 ('02): 222.
Outlook, 69 ('01): 904 (portrait).
Spec. 105 ('10): 488; 117 ('16): 345.

Dallas Lore Sharp—Nature writer.

Born at Haleyville, New Jersey, 1870. A. B., Brown, 1895; S. T. B., Boston University, 1899; Litt. D., Brown, 1917. Ordained for the Methodist Episcopal ministry, 1896. Pastor, 1896–9; librarian, 1899–1902. On staff of *Youth's Companion*, 1900–3. Has taught English in Boston University since 1902, professor since 1909.

Bibliography

Wild Life Near Home. 1901.
A Watcher in the Woods. 1903.
Roof and Meadow. 1904.
The Lay of the Land. 1908.
The Face of the Fields. 1911.
Where Rolls the Oregon. 1914.
The Hills of Hingham. 1916.
Ways of the Woods. 1919.
Patrons of Democracy. 1920.
The Seer of Slabsides. 1921.

Studies and Reviews

Cur. Lit. 37 ('04): 230 (portrait).
Dial, 45 ('08): 297.

See also *Book Review Digest*, 1914, 1916.

Edward Brewster Sheldon—dramatist.

Born at Chicago, 1886. A. B., Harvard, 1907; A. M., 1908. Mr. Sheldon's most successful play thus far is *Romance*, which was played by Doris Keane for almost ten years.

Bibliography

The Nigger. 1910.
The Boss. 1911. (Quinn, *Representative American Plays*, 1917.)
Romance. 1914. (Baker, *Modern American Plays*, 1920.)
The Garden of Paradise. 1915.

For bibliography of unpublished plays, cf. *Cambridge*, III (IV), 771.

Studies and Reviews

Eaton, W. P. Plays and Players, 1916.
At the New Theatre, 1910.
Moses.
Harv. Grad. M. 17 ('09): 599 (portrait), 604.
Outlook, 102 ('12): 947.
See also *Book Review Digest*, 1910, 1914.

Stuart P(ratt) Sherman—critic.

Born at Anita, Iowa, 1881. A. B., Williams, 1903; A. M., Harvard, 1904; Ph. D., 1906. Taught English at Northwestern University, 1906–11; professor at the University of Illinois since 1911. Associate editor of the *Cambridge History of American Literature.*

Bibliography

On Contemporary Literature. 1917.
American and Allied Ideals. 1918.

Studies and Reviews

Cur. Op. 64 ('18): 270 (portrait). See also *Book Review Digest*, 1917.
Lamp, 29 ('04): 451, 452 (portrait).

Upton Sinclair—novelist.

Born at Baltimore, 1878. A. B., College of the City of New York, 1897. Did graduate work for four years at Columbia. Assisted in the government investigation of the Chicago stockyards, 1906 (cf. *The Jungle*). Socialist.

Upton Sinclair—*Continued*

Founded the Helicon Hall communistic colony at Englewood, New Jersey, 1906–7, and the Intercollegiate Socialist Society.

Bibliography

King Midas. 1901.
The Journal of Arthur Stirling. 1903. (Autobiographical.)
* The Jungle. 1906.
The Metropolis. 1908.
The Money-changers. 1908.
Plays of Protest. 1911.
Sylvia. 1913.
Sylvia's Marriage. 1914.
The Cry for Justice. 1915. (Anthology.)
King Coal, a Novel of the Colorado Strike. 1917.
Jimmie Higgins. 1919.
* The Brass Check. 1919. (Arraignment of commercialized newspapers and plea for an endowed newspaper.)
100%; the Story of a Patriot. 1920.

Studies and Reviews

Arena, 35 ('06): 187 (portrait).
Ath. 1912, 1: 558; 2: 247.
Bookm. 23 ('06): 130 (portrait), 195, 244, 584; 24 ('07): 2, 443 (portrait).
Chaut. 64 ('11): 175 (portrait).
Cur. Lit. 41 ('06): 3 (portrait).
Cur. Op. 66 ('19): 386; 68 ('20): 669 (portrait).
Freeman, 4 ('21): 258, 262.
Ind. 57 ('04): 1133 (portrait); 62 ('07): 711; 71 ('11): 326.
Nation, 113 ('21): 347.
New Statesman, 1 ('13): 209.
Review, 4 ('21): 128.
R. of Rs. 31 ('05): 117; 33 ('06): 760; 34 ('06): 6. (Portraits.)
Spec. 96 ('06): 793; 99 ('07): 231.
World Today, 11 ('06): 676; 21 ('11): 1197. (Portraits.)

Elsie Singmaster (Mrs. Harold Lewars)—novelist.

Born at Schuylkill Haven, Pennsylvania, 1879. A. B., Radcliffe, 1909; Litt. D., Pennsylvania College, 1916. Her work deals with the Pennsylvania Dutch.

Bibliography

Gettysburg—Stories of the Red Harvest and the Aftermath. 1913.
Katy Gaumer. 1914.
Emmeline. 1916.
Basil Everman. 1920.

Elsie Singmaster—*Continued*
John Baring's House. 1920.
Ellen Levis. 1921.
Bennett Malin. 1922.

For reviews, see *Book Review Digest*, 1917, 1920.

Logan Pearsall Smith—essayist.

American scholar living in England. Belongs to literature through his *Trivia*—short prose poems, which suggest comparison with similar experiments by Baudelaire, Oscar Wilde, and Marcel Schwob.

BIBLIOGRAPHY

The Youth of Parnassus and Other Stories. 1895.
Trivia. 1902. (Revised ed., 1918.)
More Trivia. 1921.

STUDIES AND REVIEWS

Bookm. (Lond.) 55 ('18): 68.
Cur. Op. 64 ('18): 123 (portrait).
Nation (Lond.), 26 ('19): 398.
New Statesman, 10 ('17–'18): 233; 11 ('18): 134.
Spec. 124 ('20): 50.

Wilbur Daniel Steele—novelist, short-story writer.

Born at Greensboro, North Carolina, 1886. A. B., University of Denver, 1907. Studied art in Boston, Paris, and New York, 1907–10.

BIBLIOGRAPHY

Storm. 1914.
Land's End. 1918.

STUDIES AND REVIEWS

Bookm. 46 ('18): 704 (portrait).
See also *Book Review Digest*, 1918.

George Sterling—poet.

Born at Sag Harbor, New York, 1869. Educated in private and public schools. About 1895 he moved to the West and now lives in California.

George Sterling—*Continued*

BIBLIOGRAPHY

The Testimony of the Suns and Other Poems. 1903.
A Wine of Wizardry and Other Poems. 1908.
The House of Orchids and Other Poems. 1911.
Beyond the Breakers and Other Poems. 1914.
The Caged Eagle and Other Poems. 1916.
The Binding of the Beast and Other Poems. 1917.
Lilith. 1919. (Dramatic poem.)
Rosamond. 1920.

STUDIES AND REVIEWS

Bookm. 47 ('18): 339. See also *Book Review Digest*, 1916.
Poetry, 7 ('16): 307.

Wallace Stevens—poet.

A New York lawyer, living in Hartford, Connecticut, whose work although not as yet collected into a volume has attracted much attention. Received the *Poetry* prize for the best one-act play, in 1916, for his "Three Travellers Watch a Sunrise," and the Levinson prize for his "Pecksniffiana," 1920.

Mr. Stevens's art is purely decorative, and its effects must be studied as in pictorial art. He is an experimenter in free verse forms as well as in impressions.

BIBLIOGRAPHY

Poems in Little Review. 1918.
Others 1916, 1917, 1919.
Poetry, vols. 7, 8, 11, 12, 15, 19, 20.

STUDIES AND REVIEWS

Chapbook, 1–2, May, 1920: 28. Poetry, 17 ('20): 155.

Arthur Stringer (Canada, 1874)—novelist.

Author of *The Prairie Wife*, 1915, and *The Prairie Mother*, 1920. For bibliography, see *Who's Who in America*.

Simeon Strunsky—essayist, man of letters.

Born at Vitebsk, Russia, 1879. A. B., Columbia, 1900. Department editor of the *New International Encyclopedia*, 1900–06, and editorial writer for the *New York Evening Post*, 1906—.

Bibliography

The Patient Observer. 1911.
Post-Impressions. An Irresponsible Chronicle. 1914.
Belshazzar Court or Village Life in New York City. 1914.
Professor Latimer's Progress. 1918. (Novel.)
Little Journeys towards Paris. 1918.
Sinbad and His Friends. 1921.

Studies and Reviews

Bookm. 51 ('20): 65.
Cur. Op. 57 ('14): 198; 65 ('18): 51. (Portraits.)
Ind. 80 ('14): 245 (portrait).
See also *Book Review Digest*, 1914, 1918.

Ida Minerva Tarbell—essayist, historian.

Born in Erie County, Pennsylvania, 1857. A. B., Allegheny College, 1880; A. M., 1883. Honorary higher degrees. Associate editor of *The Chautauquan*, 1883–91. Studied in Paris at the Sorbonne and the Collège de France, 1891–4. On staff of *McClure's* and associate editor, 1894–1906. Associate editor of the *American Magazine*, 1906–15.

Bibliography

Early Life of Abraham Lincoln. 1896. (With J. McCan Davis.)
Life of Abraham Lincoln. 1900.
He Knew Lincoln. 1907.
The Business of Being a Woman. 1912.
The Ways of Women. 1915.
New Ideals in Business. 1916.
The Rising of the Tide. 1919. (Novel.)
In Lincoln's Chair. 1920.
Peacemakers—Blessed and Otherwise. 1922.

STUDIES AND REVIEWS

Am. M. 62 ('06): Oct., 569, 574 (portrait); 63 ('06): Nov., p. 79; 78 ('14): Nov., p. 10 (portrait only).
Bookm. 16 ('03): 438. (Portraits.)
Craftsman, 14 ('08): 2 (portrait).
Critic, 46 ('05): 296 (portrait), 366.
Cur. Lit. 37 ('04): 28; 52 ('12): 682. (Portraits.)
Dial, 28 ('00): 192.
Ind. 90 ('17): 34; 91 ('17): 19. (Portraits.)
McClure's, 24 ('04): 109 (portrait), 217.
Nation, 70 ('00): 164; 104 ('17): 84.
Outlook, 64 ('00): 413; 78 ('04): 283 (portrait).

(Newton) Booth Tarkington—novelist, dramatist.

Born at Indianapolis, Indiana, 1869, of French ancestry on one side. Came early under the influence of Riley (q. v.), a neighbor. Educated at Phillips Exeter Academy, Purdue University, and Princeton. Honorary higher degrees. Popular at college for his singing, acting and social talents. Began to study art but was not successful as an artist. Has written songs. Takes an active part in the social and political life of his state. Served in the Indiana legislature, 1902–3.

SUGGESTIONS FOR READING

1. Consider separately Mr. Tarkington's studies of boy life (especially *Penrod*), and of adolescence (especially *Seventeen* and *Clarence*). Judged by your own experience and observation, are they presented with true knowledge and humor, or are they a farcical skimming of surface eccentricities? Compare them with Mark Twain's books about boys and with Howells's *Boy's Town*.

2. Consider separately the historical novels. Is pure romance Mr. Tarkington's field? Why or why not?

3. Consider the justice or the injustice of the following:

According to all the codes of the more serious kinds of fiction, the unwillingness—or the inability—to conduct a plot to its legitimate ending implies some weakness in the artistic character; and this weakness is Mr. Tarkington's principal defect. . . . Now this causes the more regret for the reason that he has what is next best to character in a

(Newton) Booth Tarkington—*Continued*

novelist—that is, knack. He has the knack of romance, when he wants to employ it: a light, allusive manner; a sufficient acquaintance with certain charming historical epochs and the "properties" thereto pertaining . . .; a considerable experience in the ways of the "world"; gay colors, swift moods, the note of tender elegy. He has also the knack of satire, which he employs more frequently than romance . . . he has traveled a long way from the methods of his greener days. Why, then, does he continue to trifle with his threadbare adolescents, as if he were afraid to write candidly about his coevals? Why does he drift with the sentimental tide and make propaganda for provincial complacency?

4. In what direction lies Mr. Tarkington's future? Is he likely to become more than a popular writer? What, if any, elements of enduring value do you find in his work?

5. What "Hoosier" elements do you find in his work? Compare him with Ade, Riley, Nicholson, and with the older writers of Indiana, Edward Eggleston, and Maurice Thompson.

Bibliography

The Gentleman from Indiana. 1899.
* Monsieur Beaucaire. 1900. (Dramatized, with E. G. Sutherland.)
The Two Vanrevels. 1902.
Cherry. 1903.
In the Arena. 1905.
The Conquest of Canaan. 1905.
The Beautiful Lady. 1905.
His Own People. 1907.
The Guest of Quesnay. 1908.
Beasley's Christmas Party. 1909.
Beauty and the Jacobin. 1911.
The Flirt. 1913.
* Penrod. 1914.
* The Turmoil. 1915.
Penrod and Sam. 1916.
* Seventeen. 1916.
The Magnificent Ambersons. 1918.
Ramsey Milholland. 1919.
* Clarence. 1919. (Play.)
* Alice Adams. 1921.
Gentle Julia. 1922.

For bibliography of unpublished plays, cf. *Who's Who in America.*

(Newton) Booth Tarkington—*Continued*

Studies and Reviews

Cooper.
Eaton, W. P. At the New Theatre. 1910.
Holliday, Robert C. Booth Tarkington. 1918.
Nicholson, Meredith. The Hoosiers. (National Studies in American Letters.) 1900.
Phelps.

Am. M. 83 ('17): Jan., p. 9; 86 ('18): Nov., p. 18. (Portraits.)
Bookm. 16 ('02): 214 (portrait), 373; 21 ('05): 5 (portrait); 24 ('07): 605 (portrait); 42 ('16): 505, 507 (portrait); 46 ('17): 259 (portrait); 48 ('18): 493.
Bookm. (Lond.) 55 ('19): 123 (portrait).
Critic, 36 ('00): 399 (portrait); 37 ('00): 396.
Cur. Lit. 30 ('01): 280.
Harp. W. 46 ('02): 1773 (portrait).
Ind. 52 ('00): 67, 2795 (portrait).
Liv. Age, 300 ('19): 541.
Mentor, 6 ('18): supp., p. 3 (portrait).
Nation, 103 ('16): 330; 112 ('21): 233. (Carl Van Doren.)
Outlook, 72 ('02): 817 (portrait); 90 ('08): 701; 126 ('20): 281: 128 ('21): 658 (portrait).
World's Work, 39 ('20); 496 portrait).

Bert Leston Taylor ("**B. L. T.**", Massachusetts, 1866)—humorist, poet, "columnist."

Editor of "A Line o' Type or Two" in the *Chicago Tribune* until his death in 1921. Characteristic books are *Motley Measures*, 1913, and *The So-Called Human Race*, 1922. For complete bibliography, cf. *Who's Who in America.*

Sara Teasdale (**Mrs. Ernst B. Filsinger**)—poet.

Born at St. Louis, Missouri, 1884. Educated in private schools, St. Louis. Traveled in Europe and the Near East. Received prizes from the Poetry Society of America, 1916, 1918.

Sara Teasdale's love lyrics have been admired for their simplicity, feeling, and perfection of form. They need merely to be read to be appreciated.

Bibliography

Sonnets to Duse, and Other Poems. 1907.
Helen of Troy and Other Poems. 1911.
Rivers to the Sea. 1915.

Sara Teasdale—*Continued*

Love Songs. 1917.
The Answering Voice: One Hundred Love Lyrics by Women. 1917. (Compilation.)
Vignettes of Italy. 1919. (Songs.)
Flame and Shadow. 1920.

STUDIES AND REVIEWS

Untermeyer.
Bookm. 42 ('15): 365 (portrait), 457. 47 ('18): 392 (Phelps).
Forum, 65 ('21): 229.
Lit. Digest, 58 (18'): 29 (portrait).
New Repub. 15 ('18): 239.
Poetry, 7 ('15): 148; 12 ('18): 264; 17 ('21): 272.
Touchstone, 2 ('17): 310 (portrait).

Augustus Thomas—dramatist.

Born at St. Louis, Missouri, 1859. Son of the director of a theatre in New Orleans. As a boy often went to plays; began to write them at fourteen; at sixteen or seventeen, organized an amateur company. Educated in the St. Louis public schools. Page in the 41st Congress. Honorary A. M., Williams, 1914. Studied law two years; had six years of experience in railroading. Special writer, and illustrator on St. Louis, Kansas City, and New York newspapers.

BIBLIOGRAPHY

Alabama. 1905.
The Witching Hour. 1908. (Also, Dickinson, *Chief Contemporary Dramatists*, 1915.)
As a Man Thinks. 1911. (Also, Baker, *Modern American Plays*. 1920.)
Arizona. 1914.
In Mizzoura. 1916. (Also, Moses, *Representative Plays by American Dramatists*, 1918–21, III.)
For bibliography of unpublished plays, cf. *Cambridge*, III (IV), 771.

STUDIES AND REVIEWS

Boynton.
Eaton, W. P. Plays and Players. 1916.
—— —— At the New Theatre. 1910.
Moses.
Bookm. 33 ('11): 353 (portrait), 354.
Collier's, 44 ('09): 23.
Cur. Lit. 39 ('05): 544; 46 ('09): 544. (Portraits.)
Cur. Op. 64 ('18): 183.

Augustus Thomas—*Continued*

Everybody's, 25 ('11): 681 (portrait).
Forum, 39 ('08): 366; 40 ('08): 43; 42 ('09): 575.
Ind. 61 ('06): 737 (portrait).
Outlook, 94 ('10): 212 (portrait); 110 ('15): 836, 865 (portrait).
Scrib. M. 55 ('14): 275 (portrait).
World's Work, 18 ('09): 11850 (portrait), 11882. (Van Wyck Brooks.)

Eunice Tietjens (Mrs. Cloyd Head)—poet.

Born at Chicago, 1884. Married Paul Tietjens, the composer, 1904; Cloyd Head, the writer, 1920. Associate editor of *Poetry*, 1914, 1916. War correspondent in France, 1917–8.

Mrs. Tietjens' *Profiles from China* is based upon her experience as an observer of life in China.

BIBLIOGRAPHY

Profiles from China. 1917.
Body and Raiment. 1919.
Jake. 1921.

STUDIES AND REVIEWS

Untermeyer.
Poetry, 10 ('17): 326; 15 ('20): 272.
Spec. 124 ('20): 315.
See also *Book Review Digest*, 1917, 1919, 1921.

Elias Tobenkin—novelist.

Born in Russia, 1882. Came to the United States as a boy. A. B., University of Wisconsin, 1905; A. M., 1906. Specialized in German literature and philosophy. Extensive newspaper experience in Milwaukee, San Francisco, and Chicago. European correspondent of *New York Tribune*, 1918–9.

BIBLIOGRAPHY

Witte Arrives. 1916.
The House of Conrad. 1918.
The Road. 1922.

STUDIES AND REVIEWS

Bookm. 45 ('17): 300 (portrait), 303; 47 ('18): 340, 343.
See also *Book Review Digest*, 1916, 1918.

(Frederic) Ridgely Torrence—poet, dramatist.

Born at Xenia, Ohio, 1875. Educated at Miami University and Princeton. Librarian in the Astor Library, 1897–1901, and Lenox Library, 1901–3. Assistant editor of *The Critic*, 1903–4, and associate editor of the *Cosmopolitan*, 1906–7.

Mr. Torrence's plays for a negro theatre are worth special study.

BIBLIOGRAPHY

The House of a Hundred Lights. 1900.
El Dorado, a Tragedy. 1903.
Abelard and Heloise. 1907. (Poetic drama.)
Granny Maumee; The Rider of Dreams; Simon the Cyrenian. Plays for a Negro Theatre. 1917.

STUDIES AND REVIEWS

Rittenhouse.
Atlan. 96 ('05): 712; 98 ('06): 333.
Bk. Buyer, 20 ('00): 96 (portrait).
Fortn. 86 ('06): 434.
New Repub. 10 ('17): 325.

Horace Traubel—poet, biographer.

Born at Camden, New Jersey, 1873, of part Jewish parentage. Worked as newsboy, errand boy, printer's devil, proof reader, reporter, and editorial writer. Editor of various publications, including *The Conservator*. Died in 1919.

Mr. Traubel is best known for his association with Whitman as friend, secretary, and literary executor. When Whitman went to Camden in 1873, he became a member of the Traubel household; and Mr. Traubel's account of his life there is of the greatest value for the study of Whitman.

Although Traubel's poetry was strongly influenced by Whitman, he worked out a philosophy of his own which is worth study. An interesting comparison can be made of his ideas with Whitman's and with Edward Carpenter's (cf. Manly and Rickert, *Contemporary British Literature*).

BIBLIOGRAPHY

Chants Communal. 1905.
With Walt Whitman in Camden—a Diary. 1905 (Volume I). 1908 (Volume II). 1914 (Volume III).
Optimos. 1910. (Poems.)
Collects. 1915.

STUDIES AND REVIEWS

Karsner, D. Horace Traubel, His Life and Work. 1919.

Untermeyer.

Am. M. 76 ('13): Nov., pp. 59 (portrait), 60.

Arena, 40 ('08): 128 (portrait), 183.

Cur. Lit. 39 ('05): 37 (portrait); 52 ('12): 590 (portrait).

Forum, 50 ('13): 708.

Freeman, 1 ('20): 46, 448.

* Open Court, 34 ('20): 49, 87.

Jean Starr Untermeyer—poet.

Born at Zanesville, Ohio, 1886. Educated at Putnam Seminary, Zanesville, and special student at Columbia. In 1907, she married Louis Untermeyer (q. v.).

BIBLIOGRAPHY

Growing Pains. 1918.

Dreams out of Darkness. 1921.

STUDIES AND REVIEWS

Untermeyer.

See also *Book Review Digest*, 1918, 1921.

Poetry, 14 ('19): 47. (Amy Lowell.)

Louis Untermeyer—poet, critic.

Born in New York City, 1885. Educated at the De Witt Clinton High School, New York. An accomplished pianist and professional designer of jewelry. Married Jean Starr (q. v.), 1907. Business man. Associate editor of *The Seven Arts* (cf. *Poetry*, 9 ['16–'17]: 214). Contributing editor to *The Liberator*. Socialist.

Mr. Untermeyer's early verse was influenced by Heine, Housman, and Henley, especially the last; but he has broken away from them to an individual expression of social passions.

BIBLIOGRAPHY

The Younger Quire. 1911.

First Love. 1911.

Challenge. 1914.

Louis Untermeyer—*Continued*

"——— and Other Poets." 1917. (Parodies.)
These Times. 1917.
The New Era in American Poetry. 1919.
Including Horace. 1919.
Modern American Poetry. 1919. (Anthology.)
The New Adam. 1920.
Modern British Poetry. 1920. (Anthology.)

STUDIES AND REVIEWS

Bookm. 47 ('18): 266. (Phelps.)
Lond. Times, Nov. 17, 1921: 746.
New Statesman, 18 ('21): 114.
Outlook, 122 ('19): 644 (portrait).
Poetry, 4 ('14): 203; 11 ('17): 157; 14 ('19): 159; 17 ('21): 212.
Sat. Rev. 132 ('21): 737.

Carl Van Doren—critic.

Born at Hope, Illinois, 1885. A. B., University of Illinois, 1907; Ph. D., Columbia, 1911. Taught English at the University of Illinois, 1907–16; assistant professor, 1914–6. Associate in English at Columbia since 1916. Headmaster of The Brearley School, New York, 1916–9. Literary editor of *The Nation*, 1919—. Co-editor of the *Cambridge History of American Literature*. His most important book is *The American Novel*, 1921.

STUDIES AND REVIEWS

Cur. Op. 71 ('21): 642.
Dial, 71 ('21): 355.
Nation, 113 ('21): 18.
New Repub. 29 ('21): 106.
See also *Book Review Digest*, 1921.

Henry Van Dyke—man of letters.

Born at Germantown, Pennsylvania, 1852. Graduate of the Brooklyn Polytechnic Institute, 1869; A. B., Princeton, 1873, A. M., 1876; Princeton Theological Seminary, 1877; at the University of Berlin, 1877–9. Many honorary higher degrees and other marks of distinction. Ordained minister in the Presbyterian Church, 1879. Pastor in Newport, Rhode Island, 1879–82, and in New York, 1883–1900, 1902, 1911. Professor of English literature at Princeton University, 1900—. American lecturer at the University of

Henry Van Dyke—*Continued*

Paris, 1908–9. United States minister to The Netherlands, 1913–7.

Most of Mr. Van Dyke's numerous stories, essays, and poems are to be found in his *Collected Works*, 1920. His most recent works are: *Camp-Fires and Guide Posts*, 1921, and *Songs Out of Doors*, 1922.

STUDIES AND REVIEWS

Halsey.

Bookm. 30 ('10): 551; 38 ('13): 20. (Portraits.)

Cent. 67 ('04): 579 (portrait).

Critic, 42 ('03): 511, 516 (portrait).

Cur. Lit. 28 ('00): 282.

Nation, 104 ('17): 54.

Outlook, 99 ('11): 704.

R. of Rs. 41 ('10): 509 (portrait).

Hendrik Willem Van Loon—man of letters.

Born at Rotterdam, Holland, 1882. A. B., Cornell, 1905; Ph. D., Munich, 1911. Associated press correspondent in Russia during the revolution of 1906 and in various countries of Europe during the war. Lecturer on history and the history of art.

Mr. Van Loon has made a place in literature by *The Story of Mankind*, 1921. Cf. *Book Review Digest*, 1921.

Stuart Walker—dramatist.

Born at Augusta, Kentucky. A. B., University of Cincinnati, 1902. Studied at the American Academy of Dramatic Arts. Play-reader, actor, and stage manager with David Belasco (q. v.), 1909–14. Originator of the Portmanteau Theatre, 1914, and since 1915 his own producer.

BIBLIOGRAPHY

Portmanteau Plays. 1917. (The Triplet, Nevertheless, The Medicine Show, Six Who Pass While the Lentils Boil.)

More Portmanteau Plays. 1919. (The Lady of the Weeping Willow Tree, The Very Naked Boy, Jonathan Makes a Wish.)

Portmanteau Adaptations. 1920.

Sir David Wears a Crown. 1922.

Stuart Walker—*Continued*

STUDIES AND REVIEWS

New Repub. 13 ('17): 222; 21 ('19): 60. See also *Book Review Digest*, 1919.

Eugene Walter—dramatist.

Born at Cleveland, Ohio, 1874. Educated in the public schools. Political and general news reporter on various newspapers in Cleveland, Detroit, Cincinnati, Seattle, and New York. Business manager of theatrical and amusement enterprises, ranging from minstrels and circuses to symphony orchestras and grand opera companies. Served in the Spanish War. His most successful play, *The Easiest Way* (1908), is printed by Dickinson, *Chief Contemporary Dramatists*, 1915, and by Moses, *Representative Plays by American Dramatists*, 1918–21, III.

For bibliography of unpublished plays, cf. *Cambridge*, III (IV), 772.

STUDIES AND REVIEWS

Eaton, W. P. At the New Theatre. 1910.

Am. M. 71 ('10): 121 (portrait).
Cur. Op. 62 ('17): 403.
Drama, 6 ('16): 110.

Willard Austin Wattles—poet.

Born at Bayneville, Kansas, 1888. A. B., University of Kansas, 1909; A. M., 1911. Taught English in various schools; since 1914, at the University of Kansas.

BIBLIOGRAPHY

Sunflowers—A Book of Kansas Poems. 1914. (Compilation; includes some of his poems.)
Lanterns in Gethsemane. 1918.
The Funston Double-Track and Other Poems. 1919.
Silver Arrows. 1920.

STUDIES AND REVIEWS

Untermeyer.

Ind. 91 ('17): 59 (portrait).
See also *Book Review Digest*, 1919.

Mary Stanbery Watts (Mrs. Miles Taylor Watts)—novelist.

Born at Delaware, Ohio, 1868. Educated at the Convent of the Sacred Heart, Cincinnati, 1881–4.

Bibliography

The Tenants. 1908.
* Nathan Burke. 1910.
The Legacy. 1911.
Van Cleve. 1913.
* The Rise of Jennie Cushing. 1914.
From Father to Son. 1919.
The House of Rimmon. 1922.

Studies and Reviews

Overton.

Bookm. 27 ('08); 157 (portrait), 159; 31 ('10); 454 (portrait).
Cur. Op. 56 ('14): 137 (portrait).
Ind. 71 ('11): 532 (portrait).
New Repub. 2 ('15): 152. (Robert Herrick.)
See also *Book Review Digest*, 1916–20.

Henry Kitchell Webster—novelist.

Born at Evanston, Illinois, 1875. Ph. M., Hamilton College, 1897. Instructor in rhetoric at Union College, 1897–8. Since then he has given his time entirely to writing novels.

Bibliography

The Short Line War. 1899. (With Samuel Merwin.)
Calumet "K". 1901. (With Samuel Merwin.)
The Real Adventure. 1916.
The Painted Scene. 1916. (Short stories.)
The Thoroughbred. 1917.
An American Family. 1918.
Mary Wollaston. 1920.
Real Life. 1921.

Studies and Reviews

Bookm. 26 ('07): 4 (portrait only).
Everybody's, 37 ('17): Nov., p. 16 (portrait).
New Repub. 9 ('16): 133.
See also *Book Review Digest*, 1916, 1917, 1918, 1920.

Winifred Welles—poet.

Born at Norwich Town, Connecticut, 1893, and educated in the vicinity. Her first volume, *The Hesitant Heart*, 1920, attracted attention for its lyric beauty.

STUDIES AND REVIEWS

Bookm. 51 ('20): 457.
New Repub. 23 ('20): 156.

See also *Book Review Digest*, 1920, 1921.

Rita Wellman (Mrs. Edgar F. Leo)—dramatist.

Born at Washington, D. C., 1890. Daughter of Walter Wellman, the airman and explorer. Educated in public schools and the Pennsylvania Academy of Fine Arts.

BIBLIOGRAPHY

The Gentile Wife. 1919.
Wings of Desire. 1919. (Novel.)
Funiculi Funicula. 1919. (Mayorga.)

Edith (Newbold Jones) Wharton—novelist, short-story writer.

Born in New York City, 1862. Educated at home but spent much time abroad when she was young. Mrs. Wharton is a society woman and a great lover of outdoors and of animals. Chevalier of the Legion of Honor of France.

SUGGESTIONS FOR READING

1. Mrs. Wharton's friendship with Henry James and the derivation of her methods from his suggest an interesting comparison of the work of these two writers. For this comparison, books treating of similar material should be chosen; for example, Mrs. Wharton's *The Custom of the Country* or *Madame de Treymes* with Mr. James's *Portrait of a Lady* or *The Ambassadors*. The result will show that Mrs. Wharton, having an essentially different type of mind, has worked out an interesting set of variations of Mr. James's method.

2. Mrs. Wharton's novels of American social life should be studied and judged separately from her Italian historical

novel (*The Valley of Decision*) and from her New England stories, *Ethan Frome* and *Summer*.

3. Two special phases of Mrs. Wharton's work which call for study are her management of supernatural effects in some of her short stories and her use of satire.

4. Her short stories offer a basis of comparison with those of Mrs. Gerould (q. v.), another disciple of Mr. James.

5. Has Mrs. Wharton enough originality and enough distinction to hold a permanent high place as a novelist of American manners?

6. Use the following criticisms by Mr. Carl Van Doren as the basis of a critical judgment of your own. Decide whether he is in all respects right:

> From the first Mrs. Wharton's power has lain in the ability to reproduce in fiction the circumstances of a compact community in a way that illustrates the various oppressions which such communities put upon individual vagaries, whether viewed as sin, or ignorance, or folly, or merely as social impossibility.
>
> She has always been singularly unpartisan, as if she recognized it as no duty of hers to do more for the herd or its members than to play over the spectacle of their clashes the long, cold light of her magnificent irony.
>
> It is only in these moments of satire that Mrs. Wharton reveals much about her disposition: her impatience of stupidity and affectation and muddy confusion of mind and purpose; her dislike of dinginess; her toleration of arrogance when it is high-bred. Such qualities do not help her, for all her spare, clean movement, to achieve the march or rush of narrative; such qualities, for all her satiric pungency, do not bring her into sympathy with the sturdy or burly or homely, or with the broader aspects of comedy. . . . So great is her self-possession that she holds criticism at arm's length, somewhat as her chosen circles hold the barbarians. If she had a little less of this pride of dignity she might perhaps avoid her tendency to assign to decorum a larger power than it actually exercises, even in the societies about which she writes. . . . The illusion of reality in her work, however, almost never fails her, so alertly is her mind on the lookout to avoid vulgar or shoddy romantic elements.

Bibliography

The Greater Inclination. 1899.
The Touchstone. 1900.
Crucial Instances. 1901.
The Valley of Decision. 1902.

Edith (Newbold Jones) Wharton—*Continued*

Sanctuary. 1903.
The Descent of Man, and Other Stories. 1904.
Italian Villas and Their Gardens. 1904.
Italian Backgrounds. 1905.
* The House of Mirth. 1905.
* Madame de Treymes. 1907.
The Fruit of the Tree. 1907.
The Hermit and the Wild Woman. 1908.
A Motor-flight Through France. 1908.
Artemis to Actæon. 1909.
Tales of Men and Ghosts. 1910.
* Ethan Frome. 1911.
The Reef. 1912.
* The Custom of the Country. 1913.
Fighting France. 1915.
* Xingu and Other Stories. 1916.
Summer. 1917.
The Marne. 1918.
In Morocco. 1920.
French Ways and their Meaning. 1920.
* The Age of Innocence. 1920.
Glimpses of the Moon. 1922.

Studies and Reviews

Björkman, E. Voices of Tomorrow. 1913.
Cooper.
Halsey. (Women.)
Sedgwick, H. D. The New American Type. 1908.
Underwood.

Atlan. 98 ('06): 217.
Bookm. 33 ('11): 302 (portrait).
Critic, 37 ('00): 103 (portrait), 173.
Cur. Op. 58 ('15): 272.
Dial, 68 ('20): 80.
Harp. W. 49 ('05): 1750 (portrait).
Lit. Digest, 55 ('17): Aug. 4, p. 37 (portrait).
Lond. Times, Dec. 5, 1919: 710.
Nation, 85 ('07): 514; 97 ('13): 404; 112 ('21): 40. (Carl Van Doren.)
New Repub. 2 ('15): 40; 3 ('15): 20; 10 ('17): 50.
New Statesman, 8 ('16): 234.
No. Am. 182 ('06): 840; 183 ('06): 125 (continuation of previous article.)
Outlook, 71 ('02): 209, 211 (portrait); 81 ('05): 719; 90 ('08): 698 (portrait), 702.
Putnam's, 3 ('08): 590 (portrait).
Quarterly R. 223 ('15): 182 (Percy Lubbock) = Liv. Age, 284 ('15): 604.
Spec. 95 ('05): 470.

John Hall Wheelock—poet.

Born at Far Rockaway, Long Island, 1886. A. B., Harvard, 1908; studied at the University of Göttingen, 1909; University of Berlin, 1910. With Charles Scribner's Sons since 1911.

Strongly influenced by Whitman and Henley.

Bibliography

The Human Fantasy. 1911.
The Beloved Adventure. 1912.
Love and Liberation. 1913.
Dust and Light. 1919.

Studies and Reviews

Untermeyer.

Poetry, 4 ('14): 163; 15 ('20): 343.

Lit. Digest, 55 ('17): Nov. 10, p. 29 (portrait).

See also *Book Review Digest*, 1919.

Stewart Edward White—novelist, short story writer.

Born at Grand Rapids, Michigan, 1873, of pioneer ancestry. At the age of twelve, went with his father to California and for four years lived mostly in the saddle. At the age of sixteen, went to high school in Michigan but spent much time in the woods, studying the birds and making a large collection of specimens. Ph. B., University of Michigan, 1895; A. M., 1903. Went to the Black Hills in a gold rush, but returned poor and went to Columbia to study law, 1896–7. He was influenced by Brander Matthews to write. Made his way into literature via book-selling and reviewing. Explored in the Hudson Bay wilderness and in Africa, spent a winter as a lumberman in a lumber camp, and finally went to the Sierras of California to live. He is a thorough woodsman.

Bibliography

The Claim Jumpers. 1901.
* The Blazed Trail. 1902.
Conjuror's House. 1903.
The Magic Forest. 1903.

Stewart Edward White—*Continued*

* The Silent Places. 1904.
Blazed Trail Stories. 1904.
Arizona Nights. 1907.
The Riverman. 1908.
* The Rules of the Game. 1909.
The Cabin. 1910.
The Land of Footprints. 1912. (Travel.)
African Camp Fires. 1913. (Travel.)
Gold. 1913.
The Rediscovered Country. 1915. (Travel.)
The Gray Dawn. 1915.
The Forty-Niners. 1918. (*Chronicles of America Series*, vol. 25.)
The Rose Dawn. 1920.
The Killer. 1920.

STUDIES AND REVIEWS

Bookm. 17 ('03): 308 (portrait); 31 ('10): 486 (portrait); 38 ('13): 9.
Bookm. (Lond.) 27 ('05): 253; 46 ('14): 31 (portrait and illustrations).
Mentor, 6 ('18): supp. no. 14 (portrait only).
Outing, 43 ('03): 218 (portrait).
World's Work, 6 ('03): 3695 (portrait).

Brand Whitlock—novelist, short story writer.

Born at Urbana, Ohio, 1869. Educated in public schools and privately. Honorary higher degrees. Newspaper experience in Toledo and Chicago, 1887–93. Clerk in office of Secretary of State, Springfield, Illinois, 1893–7. Studied law and was admitted to the bar, (Illinois, 1894; Ohio, 1897). Practiced in Toledo, Ohio, 1897–1905. Elected mayor as Independent candidate, 1905, 1907, 1909, 1911; declined fifth nomination. Minister (1913) and ambassador (1919) to Belgium and did distinguished war service there.

Mr. Whitlock has made his political experience the basis of his most interesting contributions to literature.

BIBLIOGRAPHY

* The 13th District. 1902.
Her Infinite Variety. 1904.
The Happy Average. 1904.
* The Turn of the Balance. 1907.

Brand Whitlock—*Continued*

Abraham Lincoln. 1908.
The Gold Brick. 1910.
On the Enforcement of Law in Cities. 1910.
The Fall Guy. 1912.
Forty Years of It. 1914.
Memories of Belgium Under the German Occupation. 1918.
Belgium; a Personal Narrative. 1919.

STUDIES AND REVIEWS

Am. M. 69 ('10): 599, 601 (portrait); 82 ('16): Nov., p. 30. (portrait).
Arena, 37 ('07): 560 (portrait), 623.
Bookm. (Lond.) 56 ('19): 58 (portrait), 201.
Cur. Op. 58 ('15): 167 (portrait).
Everybody's, 38 ('18): Jan., p. 25 (portrait).
Harper's, 129 ('14): 310.
Lit. Digest, 51 ('15): 1240, 1352 (portrait).
Nation, 105 ('17): 21.
New Repub. 5 ('15): 86.
No. Am. 192 ('10): 93. (Howells.)
Outlook, 111 ('15): 652, 661 (portrait).
R. of Rs. 43 ('11): 119; 52 ('15): 703 (portrait).
Spec. 122 ('19): 795.

Margaret Widdemer (Mrs. Robert Haven Schauffler)—poet, novelist.

Born at Doylestown, Pennsylvania. Educated at home. Graduate of the Drexel Institute Library School, 1909. Her first published poem, "Factories," attracted wide attention for its humanitarian interest. In 1918, she shared with Carl Sandburg (q. v.) the prize of the Poetry Society of America. Her verse reflects the attitudes and interests of the modern woman.

BIBLIOGRAPHY

The Rose-Garden Husband. 1915. (Novel.)
* Factories, with Other Lyrics. 1915.
Why Not? 1915. (Novel.)
The Wishing-Ring Man. 1917. (Novel.)
The Old Road to Paradise. 1918.
You're Only Young Once. 1918. (Novel.)
The Board Walk. 1919. (Short stories.)
I've Married Marjorie. 1920. (Novel.)
Cross-Currents. 1921.
The Year of Delight. 1921. (Novel.)
A Minister of Grace. 1922. (Short stories.)

Margaret Widdemer—*Continued*

STUDIES AND REVIEWS

Untermeyer.

Bookm. 42 ('15): 458; 47 ('18): 392.

Poetry, 7 ('15): 150; 14 ('19): 273.

See also *Book Review Digest*, 1915, 1917, 1918, 1920, 1921.

Kate Douglas Wiggin (Mrs. George C. Riggs)—Story-writer.

Born at Philadelphia, 1859. As a child, lived in New England and was educated at home, and at Abbott Academy, Andover, Massachusetts. Honorary Litt. D., Bowdoin, 1906. Studied to be a kindergarten teacher. Later, her family moved to Southern California and she organized the first free kindergarten for poor children on the Pacific coast. Her kindergarten experience is seen in her first two books. She has continued her interest in kindergarten work. Musician (piano and vocal); composer.

BIBLIOGRAPHY

The Birds' Christmas Carol. 1888.
The Story of Patsy. 1889.
* Timothy's Quest. 1890.
Penelope's English Experiences. 1893.
Penelope's Progress. 1898.
Penelope's Experiences in Ireland. 1901.
* Rebecca of Sunnybrook Farm. 1903. (Play, 1908.)
Rose o' the River. 1905.
New Chronicles of Rebecca. 1907.
The Old Peabody Pew. 1907. (Play, 1917.)
Mother Carey's Chickens. 1911. (Play, 1915.)
The Story of Waitstill Baxter. 1913.
Penelope's Postscripts. 1915. (Play.)
Collected Works. 1917.
Ladies-in-Waiting. 1919.

STUDIES AND REVIEWS

Halsey. (Women.)
Harkins. (Women.)
Cooper.
Overton.
Wiggin, K. D. The Girl and the Kingdom: Learning to Teach.

Kate Douglas Wiggin—*Continued*

Atlan. 90 ('02): 276.
Bk. Buyer, 8 ('91): 285.
Bookm. 18 ('03): 4 (portrait), 652; 20 ('05): 402 (portrait); 25 ('07): 226 (portrait), 304, 566; 32 ('10): 236 (portrait); 40 ('15): 478.
Bookm. (Lond.) 38 ('10): 149 (portrait); 43 ('12): 9.
Critic, 43 ('03): 388; 47 ('05): 197. (Portraits.)
Cur. Lit. 30 ('01): 277.
J. Educ. 83 ('16): 594 (portrait).
Lamp, 29 ('05): 585.
Lit. Digest, 63 ('19): 30 (portrait).
Outlook, 75 ('03): 847 (portrait).

Percival Wilde—dramatist.

Born in New York City, 1887. B. S., Columbia, 1906. Banker, inventor, reviewer. Has been writing plays since 1912, and has had many produced in Little Theatres.

BIBLIOGRAPHY

Dawn, with The Noble Lord, The Traitor, A House of Cards, Playing with Fire, The Finger of God; One-Act Plays of Life Today. 1915.
Confessional, and Other American Plays. 1916. (Confessional, The Villain in the Piece, According to Darwin, A Question of Morality, The Beautiful Story.)
The Unseen Host, and Other War Plays. 1917. (The Unseen Host, Mothers of Men, Pawns, In the Ravine, Valkyrie.)

For Bibliography of unpublished plays, see *Who's Who in America*. For Reviews, see the *Book Review Digest*, 1915–17.

Marguerite (Ogden Bigelow) Wilkinson (Mrs. James G. Wilkinson, Nova Scotia, Canada, 1883)—poet.

Compiler of *Golden Songs of the Golden State* (California anthology), 1917, and of *New Voices*, (studies in modern poetry with extensive quotations), 1919. Has also published several volumes of poetry.

Ben Ames Williams—novelist.

Born at Macon, Mississippi, 1889. A. B., Dartmouth, 1910. Newspaper writer until 1916.

Ben Ames Williams—*Continued*

BIBLIOGRAPHY

All the Brothers Were Valiant. 1919.
The Sea Bride. 1919.
The Great Accident. 1920.
Evered. 1921.

For reviews, *see Book Review Digest*, 1919, 1920, 1921.

Jesse Lynch Williams (Illinois, 1871)—novelist, short-story writer.

First attracted attention with his stories of college life. For bibliography, see *Who's Who in America*.

William Carlos Williams—poet.

Born in 1883. Physician. Lives in Rutherford, New Jersey, where his first book was privately printed. Co-editor of *Contract*.

BIBLIOGRAPHY

Poems. 1909.
The Tempers. 1913.
A Book of Poems, Al Que Quiere. 1917.
Kora in Hell: Improvisations. 1920.
Sour Grapes. 1921.
Also in: Des Imagistes. 1914.
Dial. (*Passim.*)
Egoist. (*Passim.*)
Little Review. (*Passim.*)

STUDIES AND REVIEWS

Dial, 70 ('21): 352, 565; 72 ('22): 197. Poetry, 17 ('21): 329.

Harry Leon Wilson (Illinois, 1867)—novelist, dramatist.

His best-known novel is *Ruggles of Red Gap*, 1915. Collaborated with Booth Tarkington (q. v.) in the plays, *The Man from Home*, 1908, and *Bunker Bean*, 1912. For bibliography, see *Who's Who in America*.

Owen Wister—novelist.

Born at Philadelphia, 1860. A. B., Harvard, 1882; A. M., LL. B., 1888; honorary LL. D., University of Pennsylvania, 1907. Admitted to the Philadelphia bar, 1889. In literary work since 1891.

Bibliography

The Dragon of Wantley—His Tail. 1892.
Red Men and White. 1896.
Lin McLean. 1898. (Short stories.)
The Jimmy John Boss. 1900.
* The Virginian. 1902.
Philosophy 4. 1903.
A Journey in Search of Christmas. 1904.
* Lady Baltimore. 1906.
The Seven Ages of Washington. 1907. (Biography.)
Members of the Family. 1911. (Short stories.)
The Pentecost of Calamity. 1915. (Germany in 1914.)
The Straight Deal; or The Ancient Grudge. 1920.

Studies and Reviews

Cooper.

Bk. Buyer, 25 ('02): 199.
Bookm. 27 ('08): 458, 465 (portrait).
Critic, 41 ('02): 358.
Cur. Lit. 33 ('02): 127 (portrait), 238.
Dial, 59 ('15): 303.
Ind. 60 ('06): 1159 (portrait).
Lond. Times, July 4, 1902: 196.
World's Work, 5 ('02): 2792, 2795 (portrait); 6 ('03): 3694.

Charles Erskine Scott Wood—poet.

Born at Erie, Pennsylvania, 1852. Graduate of U. S. Military Academy, 1874; Ph. B., LL. B., Columbia, 1883. Served in the U. S. Army, 1874–84, in various campaigns against the Indians. Admitted to the bar, 1884, in Portland, Oregon, and practiced until he retired, 1919. Painting, as well as writing, an avocation.

His knowledge of the Indians and of the desert appears in his principal work, a long poem in the manner of Whitman, *The Poet in the Desert.*

Charles Erskine Scott Wood—*Continued*

Bibliography

A Book of Tales, Being Myths of the North American Indians. 1901.
A Masque of Love. 1904.
*The Poet in the Desert. 1915.
Maia. 1916.
Circe. 1919.

Studies and Reviews

Untermeyer.

Cur. Op. 59 ('15): 268.

Poetry, 6 ('15): 311.
Sunset, 28 ('12): 232 (portrait).

George Edward Woodberry—poet, critic.

Born at Beverly, Massachusetts, 1855. A. B., Harvard, 1877. Honorary higher degrees. Professor of English at the University of Nebraska, 1877–8, 1880–2, and of comparative literature, Columbia, 1891–1904.

Mr. Woodberry has published many volumes of poetry and criticism. His critical writings were brought together in his *Collected Essays* (six volumes) in 1921. His most recent volume of poetry is *The Roamer and Other Poems*, 1920.

Studies and Reviews

Bacon, E. M. Literary Pilgrimages, 1902.
Halsey.
Ledoux, L. V. The Poetry of George Edward Woodberry. 1917.
Rittenhouse.

Bookm. 17 ('03): 336 (portrait); 47 ('18): 549.
Critic, 43 ('03): 321 (portrait), 327.
Cur. Lit. 33 ('02): 513; 42 ('07): 289 (portrait).
Manchester Guardian Wkly., Jan. 20, 1922: 53.
Outlook, 64 ('00): 875.
Poetry, 3 ('13): 69; 11 ('17): 103.
Weekly Review, 4 ('21): 273.

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Barrett, Wilton Agnew. Monroe.
Beach, Joseph Warren. Monroe.
Branch, Anna Hempstead. Untermeyer.
Britten, Rollo. Monroe.
Brown, Robert Carleton. Others, 1916
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Gorman, Herbert S. Untermeyer.
Gould, Wallace. Others, 1919.
Gregg, Frances. Others, 1916.
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Hartley, Marsden. Others, 1916.
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Jennings, Leslie Nelson. Untermeyer.
Johnson, Fenton. Others, 1919.
Kemp, Harry. Untermeyer.
Laird, William. Monroe.
Lee, Agnes. Monroe.
Leonard, William Ellery. Monroe. Untermeyer.
Long, Lily A. Others, 1919.
Loy, Mina. Others, 1916, 1917, 1919.
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Sherman, Frank Dempster. Untermeyer.
Skinner, Constance Lindsay. Monroe.
Syrian, Ajan. Monroe.
Thomas, Edith Matilda. Untermeyer.
Towne, Charles Hanson. Monroe.
Upward, Allen. Monroe.
White, Hervey. Monroe.
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Dargan, Olive Tilford
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Dreiser, Theodore
Ferber, Edna
Freeman, Mary E. Wilkins
Fuller, Henry B.
Gale, Zona
Glaspell, Susan
Glass, Montague
Goodman, Kenneth Sawyer
Hamilton, Clayton
Hecht, Ben
Hergesheimer, Joseph
Howells, William Dean
James, Henry
Kennedy Charles Rann
Kreymborg, Alfred
Lovett, Robert Morss
Mackaye, Percy
Marks, Jeannette
Middleton, George
Millay, Edna St. Vincent
Moeller, Philip
Morley, Christopher
O'Neill, Eugene
Peabody, Josephine Preston
Pinski, David
Rice, Cale Young
Robinson, Edwin Arlington
Sheldon, Edward Brewster
Tarkington, Booth
Thomas, Augustus
Torrence, Ridgely
Walker, Stuart
Walter, Eugene
Wellman, Rita
Wilde, Percival
Wilson, Harry Leon

III. NOVELISTS

Adams, Henry
Aikman, H. G.
Allen, James Lane
Anderson, Sherwood
Andrews, Mary Raymond Shipman
Atherton, Gertrude Franklin
Austin, Mary Hunter
Bacheller, Irving
Bacon, Josephine Dodge Daskam
Beach, Rex Ellingwood
Benêt, Stephen Vincent
Björkman, Edwin Brooks, C. S.
Brown, Alice
Bullard, Arthur ("Albert Edwards")
Burnett, Frances Hodgson
Cabell, James Branch
Cable, George W.
Cahan, Abraham
Cather, Willa Sibert
Chester, George Randolph
Churchill, Winston
Cleghorn, Sarah
Comfort, Will Levington
Cournos, John
Curwood, James Oliver
Deland, Margaretta Wade
Dell, Floyd
Dos Passos, John
Dreiser, Theodore
"Edwards, Albert." *See* Bullard, Arthur
Ferber, Edna
Fisher, Dorothy Canfield
Fitzgerald, F. Scott
Fox, John, Jr.
Frank, Waldo David
Freeman, Mary E. Wilkins
French, Alice ("Octave Thanet")
Fuller, Henry B.
Gale, Zona
Garland, Hamlin
Gerould, Katherine Fullerton
Glasgow, Ellen
Glaspell, Susan
Grant, Robert
Grey, Zane
Hagedorn, Hermann
Hardy, Arthur Sherburne
Harris, Frank
Harrison, Henry Sydnor
Hecht, Ben
Hergesheimer, Joseph
Herrick, Robert
Howells, William Dean
Irwin, Wallace
James, Henry
Johnson, Owen
Johnston, Mary
King, Grace
Kyne, Peter B.
Lee, Jennette
Lefevre, Edwin
Lewis, Sinclair
Lincoln, Joseph C.
London, Jack
Lovett, Robert Morss
McCutcheon, George Barr
Marks, Jeannette
Martin, George Madden
Martin, Helen Reimensnyder
Masters, Edgar Lee
Nathan, Robert
Nicholson, Meredith
Norris, Charles G.
Norris, Kathleen
Oppenheim, James
O'Sullivan, Vincent
Page, Thomas Nelson
Perry, Bliss
Poole, Ernest
Quick, Herbert
Rice, Alice Hegan

Roberts, Charles G. D.
Scott, Evelyn
Sedgwick, Anne Douglas
Sinclair, Upton
Singmaster, Elsie
Steele, Wilbur Daniel
Stringer, Arthur
Strunsky, Simeon
Tarkington, Booth
"Thanet, Octave." *See* French, Alice
Tietjens, Eunice
Tobenkin, Elias
Watts, Mary S.
Webster, Henry Kitchell
Wharton, Edith
White, Stewart Edward
Whitlock, Brand
Widdemer, Margaret
Wiggin, Kate Douglas
Williams, Ben Ames
Williams, Jesse Lynch
Wilson, Harry Leon
Wister, Owen

IV. SHORT-STORY WRITERS

Ade, George
Allen, James Lane
Anderson, Sherwood
Andrews, Mary Raymond Shipman
Austin, Mary Hunter
Bacon, Josephine Dodge Daskam
Bangs, John Kendrick
Bercovici, Konrad
Brown, Alice
Cabell, James Branch
Cable, George W.
Cather, Willa Sibert
Chester, George Randolph
Cobb, Irvin S.
Cohen, Octavus Roy
Connolly, James Brendan
Deland, Margaretta Wade
Dreiser, Theodore
Ferber, Edna
Fisher, Dorothy Canfield
Fitzgerald, F. Scott
Ford, Sewell
Fox, John
Freeman, Mary E. Wilkins
French, Alice ("Octave Thanet")
Fuller, Henry B.
Gale, Zona
Garland, Hamlin
Gerould, Katharine Fullerton
Glaspell, Susan
Glass, Montague
Hergesheimer, Joseph
Howells, William Dean
Hurst, Fannie
Irwin, Wallace
James, Henry
Johnson, Owen
King, Grace
Kyne, Peter B.
Lee, Jennette
Lefevre, Edwin
London, Jack
Martin, George Madden
Martin, Helen Reimensnyder
Matthews, Brander
Oppenheim, James
O'Sullivan, Vincent
Page, Thomas Nelson
Perry, Bliss
Pinski, David
Rice, Alice Hegan
Singmaster, Elsie
Steele, Wilbur Daniel
"Thanet, Octave." *See* French, Alice
Van Dyke, Henry
Webster, Henry Kitchell
Wharton, Edith
White, Stewart Edward
Widdemer, Margaret
Wiggin, Kate Douglas
Williams, Jesse Lynch
Wister, Owen

V. ESSAYISTS

Adams, Henry
Beebe, William
Bradford, Gamaliel
Brooks, Charles S.
Broun, Heywood
Burroughs, John
Crothers, Samuel McChord
Eastman, Max
Erskine, John
Harris, Frank
Holliday, Robert Cortes
Kilmer, Joyce
Martin, Edward Sandford
Matthews, Brander
More, Paul Elmer
Morley, Christopher
Newton, Alfred Edward
Nicholson, Meredith
Pound, Ezra
Repplier, Agnes
Smith, Logan Pearsall
Strunsky, Simeon
Tarbell, Ida
Van Dyke, Henry

VI. CRITICS

Aiken, Conrad
Björkman, Edwin
Brooks, Van Wyck
Burton, Richard
Eastman, Max
Eaton, Walter Prichard
Eliot, T. S.
Hackett, Francis
Hamilton, Clayton
Holliday, Robert Cortes
Howells, William Dean
Huneker, James Gibbons
Lewisohn, Ludwig
Littell, Philip
Lovett, Robert Morss
Lowell, Amy
Matthews, Brander
Mencken, H. L.
More, Paul Elmer
Nathan, George Jean
Perry, Bliss
Phelps, William Lyon
Pound, Ezra
Santayana, George
Sherman, Stuart P.
Untermeyer, Louis
Van Doren, Carl
Woodberry, George Edward

VII. WRITERS ON COUNTRY LIFE, NATURE, AND TRAVEL

Baker, Ray Stannard ("David Grayson")
Beebe, William
Burroughs, John
Eaton, Walter Prichard
"Grayson, David." *See* Baker, Ray Stannard
Mills, Enos A.
O'Brien, Frederick
Roberts, Charles G. D.
Seton, Ernest Thompson
Sharp, Dallas Lore

VIII. HUMORISTS

Adams, Franklin P.
Ade, George
Bangs, John Kendrick
Burgess, Gelett
Cobb, Irvin S.
Dunne, Finley Peter
Leacock, Stephen
Marquis, Don
Martin, Edward Sandford
Robinson, Edwin Meade
Taylor, Bert Leston ("B. L. T.")

IX. "COLUMNISTS"

Adams, Franklin P.
Broun, Heywood
Daly, Thomas Augustine
Marquis, Don
Morley, Christopher
Robinson, Edwin Meade
Taylor, Bert Leston ("B. L. T.")

X. WRITERS OF BIOGRAPHY, AUTOBIOGRAPHY, HISTORY

Adams, Henry
Antin, Mary
Burnett, Frances Hodgson (The One I Knew the Best of All)
Burroughs, John
Comfort, Will Levington (Midstream)
Du Bois, William E. B.
Eastman, Charles Alexander
Garland, Hamlin (A Son of the Middle Border; a Daughter of the Middle Border)
Harris, Frank
Howells, William Dean
Huneker, James G. (Steeplejack)
James, Henry
Lindsay, Vachel (Prose)
London, Jack (Martin Eden, John Barleycorn)
Sinclair, Upton (Arthur Sterling)
Tarbell, Ida
Traubel, Horace
Van Loon, Hendrik Willem (The Story of Mankind)
Whitlock, Brand

XI. AUTHORS GROUPED ACCORDING TO PLACE OF BIRTH

(In some cases information as to birthplace could not be obtained.)

ARKANSAS
Fletcher, John Gould

CALIFORNIA
Atherton, Gertrude
Belasco, David
Frost, Robert
Kyne, Peter B.
London, Jack
Norris, Charles G.
Norris, Kathleen

CONNECTICUT
Bacon, Josephine Dodge Daskam
Burton, Richard
Lee, Jennette
Phelps, William Lyon
Welles, Winifred

DISTRICT OF COLUMBIA (Washington)
Johnson, Robert Underwood
Wellman, Rita

GEORGIA
Aiken, Conrad

IDAHO
Pound, Ezra

ILLINOIS
Austin, Mary
Corbin, Alice (Chicago)
Crothers, Rachel
Crothers, Samuel McChord
Dell, Floyd
Dunne, Finley Peter (Chicago)

ILLINOIS—*Cont'd*
Fuller, Henry Blake (Chicago)
Lindsay, Vachel
Marquis, Don
Monroe, Harriet (Chicago)
Neihardt, John G.
Poole, Ernest (Chicago)
Sandburg, Carl
Sarett, Lew A. (Chicago)
Sheldon, Edward Brewster
Tietjens, Eunice (Chicago)
Van Doren, Carl
Webster, Henry Kitchell (Chicago)
Williams, Jesse Lynch
Wilson, Harry Leon

INDIANA
Ade, George
Dreiser, Theodore
Holliday, Robert Cortes (Indianapolis)
McCutcheon, George Barr
Nathan, George Jean
Nicholson, Meredith
Riley, James Whitcomb
Robinson, Edwin Meade
Tarkington, Booth (Indianapolis)

IOWA
Clark, Badger
Cook, George Cram
Ficke, Arthur Davison
Glaspell, Susan
Sherman, Stuart Pratt

KANSAS
Fisher, Dorothy Canfield
Masters, Edgar Lee
Mills, Enos A.
Wattles, Willard

KENTUCKY
Allen, James Lane
Cobb, Irvin S.
Dargan, Olive Tilford
Fox, John
Martin, George Madden
Rice, Alice Hegan
Rice, Cale Young
Walker, Stuart

LOUISIANA
Cable, George Washington
King, Grace Elizabeth
Matthews, Brander

MAINE
Millay, Edna St. Vincent
Robinson, Edwin Arlington

MARYLAND
Mencken, H. L. (Baltimore)
Sinclair, Upton (Baltimore)

MASSACHUSETTS
Adams, Henry (Boston)
Bradford, Gamaliel (Boston)
Burgess, Gelett
Child, Richard Washburn
Connolly, James Brendan
Du Bois, William E. B.
Eaton, Walter Prichard
Freeman, Mary E. Wilkins
French, Alice ("Octave Thanet")
Gerould, Katherine Fullerton
Grant, Robert (Boston)
Hardy, Arthur Sherborne
Herrick, Robert (Cambridge)
Lincoln, Joseph C.
Littell, Philip
Lovett, Robert Morss (Boston)
Lowell, Amy (Brookline)

MASSACHUSETTS—*Cont'd*
Perry, Bliss
Taylor, Bert Leston
Woodberry, George Edward

MICHIGAN
Baker, Ray Stannard ("David Grayson")
Beach, Rex
Comfort, Will Levington
Curwood, James Oliver
Ferber, Edna
White, Stewart Edward

MINNESOTA
Eastman, Charles Alexander (Ohiyesa)
Lewis, Sinclair
Norton, Grace Fallow
Oppenheim, James (St. Paul)

MISSISSIPPI
Bodenheim, Maxwell

MISSOURI (St. Louis)
Akins, Zoë
Bullard, Arthur ("Albert Edwards")
Churchill, Winston
Eliot, T. S.
Hurst, Fannie
Johns, Orrick
More, Paul Elmer
Teasdale, Sara
Thomas, Augustus

NEBRASKA
Piper, Edwin Ford

NEW HAMPSHIRE
Brown, Alice

NEW JERSEY
Brooks, Van Wyck
Faulks, Theodosia
Kilmer, Joyce
Middleton, George
Sedgwick, Anne Douglas

New Jersey—*Cont'd*
Sharp, Dallas Lore
Traubel, Horace

New York
Bacheller, Irving
Bangs, John Kendrick
Beebe, William (Brooklyn)
Benét, William Rose
Broun, Heywood (Brooklyn)
Burroughs, John
Bynner, Witter (Brooklyn)
Conkling, Grace Hazard (City)
Conkling, Hilda
Crapsey, Adelaide
Cromwell, Gladys (City)
Deutsch, Babette (City)
Eastman, Max
Erskine, John (City)
Hagedorn, Hermann, Jr. (City)
Hamilton, Clayton (Brooklyn)
Hecht, Ben (City)
Irwin, Wallace
James, Henry (City)
Johnson, Owen (City)
Knibbs, H. H.
Kreymborg, Alfred (City)
Mackaye, Percy (City)
Martin, Edward Sandford
O'Neill, Eugene (City)
Peabody, Josephine Preston (City)
Scollard, Clinton
Seeger, Alan
Sterling, George
Untermeyer, Louis (City)
Wharton, Edith (City)
Wheelock, John Hall
Wilde, Percival (City)

North Carolina
Steele, Wilbur Daniel

Ohio
Anderson, Sherwood
Chester, George Randolph

Ohio—*Cont'd*
Gifford, Fannie Stearns Davis (Cleveland)
Grey, Zane
Howells, William Dean
Torrence, Ridgely
Untermeyer, Jean Starr
Walter, Eugene (Cleveland)
Watts, Mary S.
Whitlock, Brand

Oregon
Markham, Edwin

Pennsylvania
Aldington, Hilda Doolittle ("H. D.")
Benét, Stephen Vincent
Daly, T. A. (Philadelphia)
Deland, Margaretta Wade
Hergesheimer, Joseph (Philadelphia)
Huneker, James Gibbons (Philadelphia)
Martin, Helen Reimensnyder
Mifflin, Lloyd
Morley, Christopher
Newton, Alfred Edward (Philadelphia)
Repplier, Agnes (Philadelphia)
Singmaster, Elsie
Tarbell, Ida
Van Dyke, Henry
Widdemer, Margaret
Wiggin, Kate Douglas (Philadelphia)
Wister, Owen (Philadelphia)
Wood, C. E. S.

South Carolina
Cohen, Octavus Roy

Tennessee
Harrison, Henry Sydnor
Marks, Jeanette

Virginia
Cabell, James Branch (Richmond)

VIRGINIA—*Cont'd*
Cather, Willa Sibert
Cleghorn, Sarah
Glasgow, Ellen (Richmond)
Johnston, Mary
Page, Thomas Nelson

WASHINGTON
Davies, Mary Carolyn

WISCONSIN
Gale, Zona
Garland, Hamlin

XI. AUTHORS OF FOREIGN AND CANADIAN BIRTH

Antin, Mary (Russia)
Björkman, Edwin (Sweden)
Brody, Alter (Russia)
Burnett, Frances Hodgson (England)
Cahan, Abraham (Lithuania?)
Carman, Bliss (Canada)
Giovannitti, Arturo (Italy)
Glass, Montague, (England)
Hackett, Francis (Ireland)
Harris, Frank (Ireland)
Kennedy, Charles Rann (England)
Leacock, Stephen (Canada)
Lewisohn, Ludwig (Germany)
Pinski, David (Russia)
Ridge, Lola (Ireland)
Roberts, Charles G. D. (Canada)
Santayana, George (Spain)
Seton, Ernest Thompson (England)
Stringer, Arthur (Canada)
Strunsky, Simeon (Russia)
Tobenkin, Elias (Russia)
Van Loon, Hendrik Willem (Holland)
Wilkinson, Marguerite (Canada)

XII. SUBJECT INDEX (INCLUDING BACKGROUND)

(This list is not complete but merely suggestive. Titles are given only in cases where the books might not be readily identified. Some special information is also given in parenthesis.)

AFRICA
White, Stewart Edward

ALASKA
Beach, Rex
London, Jack

ANIMALS. *See* Nature.

ARIZONA
White, Stewart Edward

ART AND ARTISTS
Ficke, Arthur Davison (Japanese)
Howells, W. D. (The Coast of Bohemia)
James, Henry
Norris, Charles G. (The Amateur)

BOSTON
Grant, Robert
Howells, William Dean

BUSINESS AND PROFESSIONS
Aikman, H. G.
Cahan, Abraham (The Rise of David Levinsky)
Chester, George Randolph
Dreiser, Theodore (The Financier, The Titan)
Ferber, Edna
Herrick, Robert
Howells, William Dean (The Rise of Silas Lapham, The Quality of Mercy)

BUSINESS AND PROFESSIONS—*Cont.*
Hurst, Fannie
Kyne, Peter B.
Lefevre, Edwin
Tarkington, Booth (The Turmoil)

CALIFORNIA
Atherton, Gertrude
Austin, Mary
Irwin, Wallace (Japanese)
Lindsay, Vachel
Markham, Edwin
Sterling, George
White, Steward Edward

CANADA
Curwood, James Oliver
Roberts, Charles G. D.
Stringer, Arthur

CAPITAL AND LABOR
Anderson, Sherwood (Marching Men)
Atherton, Gertrude (Perch of the Devil)
French, Alice (The Man of the Hour, The Lion's Share)
Sinclair, Upton (The Jungle, Jimmy Higgins, King Coal)
Tobenkin, Elias (The House of Conrad)
Webster, H. K. (An American Family)
Wharton, Edith (The Fruit of the Tree)

CHICAGO
Dell, Floyd (The Briary Bush)
Dreiser, Theodore
Ferber, Edna (The Girls)
Fuller, Henry B. (The Cliff Dwellers, With the Procession)
Harris, Frank (The Bomb)
Herrick, Robert
Sandburg, Carl
Webster, Henry Kitchell

CHILDREN
Bacon, Josephine Dodge Daskam
Björkman, Edwin (The Soul of a child)
Burnett, Frances Hodgson
Comfort, Will Levington (Child and Country)
Conkling, Hilda
James, Henry (What Maisie Knew)
Martin, George Madden
Masters, Edgar Lee (Mitch Miller)
Robinson, Edwin Meade (Enter Jerry)
Tarkington, Booth (Penrod)

CLASSICAL WORLD
Aldington, Mrs. Richard ("H. D.")
Pound, Ezra

COLLEGE AND UNIVERSITY LIFE
Bacon, Josephine Dodge Daskam
Fisher, Dorothy Canfield (The Bent Twig)
Fitzgerald, F. Scott
Johnson, Owen
Williams, Jesse Lynch

COLORADO
Cather, Willa Sibert (Song of the Lark)
Sinclair, Upton (King Coal)

COUNTRY LIFE
Bachellor, Irving (Eben Holden)
Baker, Ray Stannard
Howells, William Dean (The Vacation of the Kelwyns)

COWBOYS
Clark, Badger
Knibbs, H. H.
White, Stewart Edward
Wister, Owen

CREOLES
Cable, George W.
King, Grace

DEMOCRACY
Bynner, Witter
Lindsay, Vachel
Sandburg, Carl

DESERT
Grey, Zane
Wood, C. E. S.

EDUCATION
Comfort, Will Levington (Child and Country)
Dell, Floyd (Were You Ever a Child?)
Norris, Charles G. (Salt)

ENGLAND
Burnett, Frances Hodgson
James, Henry
Wiggin, Kate Douglas

FRANCE
Hardy, Arthur Sherborne
James, Henry (The American, The Ambassadors)
Tarkington, Booth (The Guest of Quesnay)
Wharton, Edith

GENIUS
Austin, Mary (A Woman of Genius)

GENIUS—*Cont'd*
Drieser, Theodore (The Genius)
James, Henry (The Death of the Lion, The Coxon Fund)
Sedgwick, Anne Douglas (Tante)

GYPSIES
Bercovici, Konrad

HAWAII
London, Jack

HISTORICAL
Andrews, Mary Raymond Shipman (The Perfect Tribute, The Counsel Assigned—Lincoln; The Marshal—Napoleonic period.)
Atherton, Gertrude (The Conqueror—Hamilton)
Brooks, C. S. (Luca Sarto—15th century France)
Bacheller, Irving (A Man for the Ages—Lincoln)
Cable, George W. (Old Louisiana, especially New Orleans)
Churchill, Winston (Richard Carvel—18th century; The Crisis—Civil War; The Crossing—early 19th century)
Glasgow, Ellen (Civil War and Reconstruction periods)
Hardy, Arthur Sherborne (Passe Rose—time of Charlemagne)
Harris, Frank (Great Days—time of Napoleon)
Hergesheimer, Joseph (The Three Black Pennys, Java Head—early American)
Johnston, Mary (Colonies—Virginia)
Mackaye, Percy (Various periods)
Rice, Cale Young (Various periods)

HISTORICAL—*Cont'd*
Tarkington, Booth (Monsieur Beaucaire—18th century England; Cherry—18th century America)
Watts, Mary S. (Nathan Burke—early Ohio)
Wharton, Edith (The Valley of Decision—18th century Italy)

ILLINOIS
Lindsay, Vachel
Masters, Edgar Lee

IMAGINARY COUNTRY
Cabell, James Branch (Poictesme)
Howells, William Dean (Altruria)
McCutcheon, George Barr (Graustark)

IMMIGRANTS
Antin, Mary (Russian)
Cahan, Abraham (Lithuanian)
Cather, Willa Sibert (Bohemian)
Cournos, John
Daly, T. A. (Irish, Italian)
Mackaye, Percy (The Immigrants)
Tobenkin, Elias (Russian)

INDIANA
Ade, George
Nicholson, Meredith
Riley, James Whitcomb
Tarkington, Booth

INDIANS
Austin, Mary
Eastman, Charles A.
Garland, Hamlin (The Captain of the Gray Horse Troop.)
Neihardt, John G.
Sarett, Lew R.
Wister, Owen (Red Men and White)
Wood, C. E. S.

INTERNATIONAL SCENES
Atherton, Gertrude (The Aristocrats, American Wives and English Husbands)
Burnett, Frances Hodgson
Howells, William Dean
James, Henry
Wharton, Edith

IOWA
Garland, Hamlin
Quick, Herbert

IRISH
Daly, T. A.
Dunne, Finley Peter

ITALY AND ITALIANS
Daly, T. A.
Fuller, Henry B.
Howells, William Dean (A Foregone Conclusion)
James, Henry (Roderick Hudson, Daisy Miller, The Portrait of a Lady, The Wings of a Dove, The Aspern Papers, etc.)
Wharton, Edith (The Valley of Decision)

JAPANESE
Irwin, Wallace (in California)

JEWS
Brody, Alter
Cahan, Abraham
Glass, Montague
Pinski, David
Ridge, Lola

JOURNALISM
Cournos, John (The Wall)
Howells, William Dean (A Hazard of New Fortunes, The World of Chance)

KENTUCKY
Allen, James Lane
Cobb, Irvin S.

KENTUCKY—*Cont'd*
Fox, John
Martin, George Madden
Rice, Alice Hegan

MARRIAGE
Aikman, H. G. (Zell)
Churchill, Winston (A Modern Chronicle)
Deland, Margaretta Wade
Dell, Floyd (The Briary Bush)
Fisher, Dorothy Canfield (The Brimming Cup)
Herrick, Robert (Together)
Norris, Charles G. (Brass)
Poole, Ernest (His Second Wife)
Webster, Henry Kitchell (Thoroughbred)
Widdemer, Margaret (I've Married Marjorie)
Williams, Jesse Lynch (And So They Were Married)

MIDDLE WEST
Anderson, Sherwood
Cather, Willa Sibert
French, Alice ("Octave Thanet")
Gale, Zona
Garland, Hamlin
Lewis, Sinclair
Lindsay, Vachel
Masters, Edgar Lee
Neihardt, John G.
Piper, Edwin Ford
Quick, Herbert
Sandburg, Carl

MONTANA
Atherton, Gertrude (Perch of the Devil—Butte)

NATURE
Beebe, William
Burroughs, John
Eaton, Walter Prichard
London, Jack
Mills, Enos A.
Roberts, Charles G. D.

NATURE—*Cont'd*
Seton, Ernest Thompson
Sharp, Dallas Lore
White, Stewart Edward

NEBRASKA
Cather, Willa Sibert
Piper, Edwin Ford

NEGROES
Burnett, Frances Hodgson
Cable, George W.
Cohen, Octavus Roy (contemporary, city)
Du Bois, William B.
Howells, William Dean (An Imperative Duty)
King, Grace
Lindsay, Vachel (The Congo)
O'Neill, Eugene (The Emperor Jones)
Page, Thomas Nelson
Sheldon, Edward (The Nigger)
Torrence, Ridgely (Plays for a Negro Theatre)

NEW ENGLAND
Brown, Alice
Connolly, James Brendan (Gloucester fishermen)
Freeman, Mary Wilkins
Frost, Robert
Hergesheimer, Joseph (Java Head)
Howells, William Dean
Lee, Jennette
Lincoln, Joseph (Cape Cod)
Nathan, Robert
O'Neill, Eugene (Beyond the Horizon)
Robinson, Edwin Arlington
Wharton, Edith (Ethan Frome, Summer)
Wiggin, Kate Douglas

NEW MEXICO
Corbin, Alice

NEW ORLEANS
Cable, George W.
King, Grace

NEW YORK
Bercovici, Konrad (The Dust of New York)
Ford, Sewell
Glass, Montague (Jewish)
Guiterman, Arthur (Old New York)
Howells, William Dean (A Hazard of New Fortunes, The World of Chance)
Hurst, Fannie
James, Henry (Washington Square)
Poole, Ernest (The Harbor)
Strunsky, Simeon
Wharton, Edith (The Age of Innocence)

NONSENSE
Bangs, John Kendrick
Burgess, Gelett
Leacock, Stephen
Marquis, Don

OHIO
Anderson, Sherwood
Howells, William Dean (The Leatherwood God, The New Leaf Mills)
Watts, Mary S.

ORIENT
Benét, William Rose (The Great White Wall)
Comfort, Will Levington
Guiterman, Arthur (Chips of Jade)
Lindsay, Vachel (The Chinese Nightingale)
Lowell, Amy (Fir-Flower Tablets)
Pound, Ezra
Tietjens, Eunice

PARIS
- Hardy, Arthur Sherborne
- Wharton, Edith (Madame de Treymes)

PENNSYLVANIA
- Deland, Margaretta (Allcghany)
- Hergesheimer, Joseph
- Martin, Helen R. (Dutch)
- Singmaster, Elsie (Dutch)

PHILOSOPHY (popular)
- Baker, Ray Stannard ("David Grayson")
- Brooks, Charles S.
- Crothers, Samuel McChord
- Fisher, Dorothy Canfield, and Cleghorn, Sarah (Fellow-Captains)
- Morley, Christopher
- Van Dyke, Henry

PIONEERS
- Cather, Willa Sibert (O Pioneers, My Antonia)
- Neihardt, John G.

POLITICS
- Atherton, Gertrude (Senator North)
- Churchill, Winston (Coniston, Mr. Crewe's Career)
- Tarkington, Booth (The Gentleman from Indiana)
- Whitlock, Brand
- Williams, Ben Ames (The Great Accident)

PRAIRIE LIFE
- Garland, Hamlin
- Piper, Edwin Ford
- Stringer, Arthur

PRIMITIVE LIFE
- London, Jack
- White, Stewart Edward

PSYCHO-ANALYSIS
- Aiken, Conrad
- Aikman, H. G. (Zell)
- Anderson, Sherwood (The Triumph of the Egg)
- Björkman, Edwin (The Soul of a Child)
- Dell, Floyd (Moon-Calf)

RELIGION
- Churchill, Winston (The Inside of the Cup)
- Deland, Margaretta (John Ward, Preacher)
- Kennedy, Charles Rann (The Servant in the House, The Army with Banners)
- Van Dyke, Henry
- Wattles, Willard

SAN FRANCISCO
- Atherton, Gertrude

SEA AND SAILORS
- Connolly, James B. (Gloucester fishermen)
- Lincoln, Joseph C. (Cape Cod)
- O'Neill, Eugene
- Williams, Ben Ames

SOCIAL SERVICE AND SETTLEMENT WORK
- Bercovici, Konrad
- Harrison, Henry Sydnor (V. V.'s Eyes)
- Rice, Alice Hegan
- Wiggin, Kate Douglas

SOCIALISM
- Eastman, Max
- Giovannitti, Arturo
- Howells, William Dean (A Hazard of New Fortunes, Annie Kilburn, The Eye of the Needle, A Traveler from Altruria)
- Kennedy, Charles Rann
- Markham, Edwin

SOCIALISM—*Cont'd*
Oppenheim, James
Poole, Ernest
Sinclair, Upton
Traubel, Horace
Whitlock, Brand (The Turn of the Balance)

SOCIETY
Adams, Henry (Democracy, Esther)
Atherton, Gertrude
Grant, Robert
James, Henry
Wharton, Edith

SOUTH AMERICA
Scott, Evelyn (Brazil)

SOUTH SEAS
O'Brien, Frederick
London, Jack

SPIRITUALISM, SUPERNATURAL
Belasco, David (The Return of Peter Grimm)
Brown, Alice (The Wind between the Worlds)
Freeman, Mary Wilkins (The Wind in the Rosebush)
Garland, Hamlin (The Tyranny of the Dark, The Shadow World, Victor Ollnee's Discipline)

STAGE
Cather, Willa Sibert (Song of the Lark)
Hurst, Fannie
Sheldon, Edward B. (Romance)
Watts, Mary S. (The Boardman Family)
Webster, Henry Kitchell (The Real Adventure, The Painted Scene)

VERMONT
Fisher, Dorothy Canfield (The Brimming Cup, Hillsboro People)
Nathan, Robert (Autumn)

VILLAGE AND PROVINCIAL TOWN LIFE
Anderson, Sherwood (Winesburg, Ohio)
Brown, Alice (New England)
Deland, Margaretta (Pennsylvania)
Freeman, Mary Wilkins (New England)
Gale, Zona (Wisconsin)
Lewis, Sinclair (Main Street—Minnesota)
Lindsay, Vachel (The Golden Book of Springfield)
Masters, Edgar Lee (Illinois)
Williams, Ben Ames (The Great Accident)

VIRGINIA
Cabell, James Branch
Glasgow, Ellen
Johnston, Mary
Page, Thomas Nelson

WALES
Marks, Jeannette

WAR
Andrews, Mary Raymond Shipman
Atherton, Gertrude (The White Morning)
Broun, Heywood
Comfort, Will Levington (Red Fleece)
Deland, Margaretta Wade (Small Things)
Dos Passos, John
Fisher, Dorothy Canfield
Kilmer, Joyce
Poole, Ernest (Blind)
Seeger, Alan

WAR—*Cont'd*
Wharton, Edith
Whitlock, Brand
Wilde, Percival (The Unseen Host)

WASHINGTON, D. C.
Atherton, Gertrude (Senator North)
Burnett, Frances Hodgson (Through One Administration)

WISCONSIN
Gale, Zona
Garland, Hamlin

WOMEN (PSYCHOLOGY OF)
Churchill, Winston (A Modern Chronicle)
Cleghorn, Sarah
Deland, Margaretta (The Awakening of Helena Richie, The Rising Tide)
Dreiser, Theodore (Sister Carrie, Jennie Gerhardt)
Ferber, Edna (The Girls)
Fisher, Dorothy Canfield
Hergesheimer, Joseph (Linda Condon)
Johnson, Owen (The Salamander, Virtuous Wives)

WOMEN (PSYCHOLOGY OF)—*Cont.*
Norris, Kathleen
Tarkington, Booth (Alice Adams, Gentle Julia)
Watts, Mary S. (The Rise of Jennie Cushing)

YOUTH (PSYCHOLOGY OF)
Aikman, H. G. (Zell)
Allen, James Lane (A Summer in Arcady, The Kentucky Warbler)
Anderson, Sherwood
Björkman, Edwin (The Soul of a Child)
Davies, Mary Carolyn
Dell, Floyd
Fitzgerald, F. Scott
Hecht, Ben
James, Henry (The Awkward Age)
Nathan, Robert (Peter Kindred)
Norris, Charles G. (Salt)
Tarkington, Booth (Seventeen, Clarence)
Widdemer, Margaret (The Boardwalk)
Williams, Ben Ames (The Great Accident)

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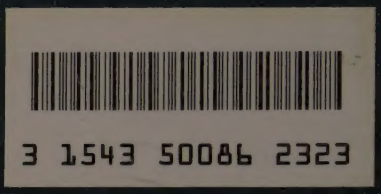
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